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NEWS . . . of dance and dancers

Soviet Dancers in London . . .

Nobody knew if the Soviet delegation sponsored by the British-Soviet Friendship Society would actually appear in London. It was reported that a group of dancers, singers, musicians and scientists would tour England for a period of two months.

On Saturday, Nov. 14th, as scheduled, the first performance was given at London's elegant new Festival Hall. It was an absolute sell-out and roaring success, and a repeat concert was at once arranged for Nov. 23rd at the giant Stoll Theatre. The dancers included **Georgi Farmanyantz**, leading male dancer of Moscow's Bolshoi Theatre, a first-class performer, **Alla Shelest**, prima ballerina of Leningrad's Kirov Opera House and her partner **Konstantin Shatirov**. **Galya Ismailova** of the Uzbek Opera Theatre was the leading folk dancer, and 3 dancers from the Piatnitsky Song and Dance Ensemble, **Andrei Klimov**, **Pyotr Sorokin** and **Vladimir Shubarin** were among those who brought the entire audience to its feet cheering. There was virtually no presentation, just a bare stage, slippery, too, and one piano. But for anyone who wanted to see how good they actually were, the evidence was there in plenty. One longs more than ever to see a full ballet company or folk dance group.

The Soviet artists were scheduled to appear through England, Wales and Scotland, with a final concert slated for Dec. 5th at London's Royal Albert Hall.

Mary Clarke

Two Losses . . .

Lester Horton, 47, died of a heart attack on Nov. 2, a day after he and his company opened at Ciro's in Hollywood. The well-known West Coast dancer, teacher and choreographer made an important contribution in the development of a style combining ballet, modern and ethnic techniques and materials. His Hollywood Dance Theatre, which has been active since 1948, has had regular weekend performances, building a large devoted dance audience.

Besides the 17 concert works which he composed, Lester Horton was responsible for choreographing dance numbers for 15 films, 4 musicals and numerous nightclub and supper club revues.

The Horton school and theatre were willed to company manager, Frank Eng who, with the assistance of leading dancers **Carmen de Lavallade** and **James Truitte**, plans to continue with all projects involving the school and company.

Tatiana Chamie, well-known ballet teacher, choreographer of Ballet Russe's "The Birthday" and "Prima Ballerina", and one-time soloist with the Diaghilev Co., died in N. Y. on Nov. 18 after a three day illness.

Born in Odessa, Russia, Miss Chamie was brought to France by her family when she was quite young. She joined the Diaghilev Co., and danced with them until the death of Diaghilev, making a particular success in "Petrouchka". In 1929 she joined de Basil's Ballet Russe de Monte Carlo and, in 1938 became a member of Serge Denham's Ballet Russe, with which she remained until she opened her N. Y. school in 1944. Miss Chamie's 57th St. studio-home, where she held regular Wednesday night open house for friends and visitors, became a gathering place for dance cognisenti.

Masses were held at the Russian Church of Christ the Saviour on Nov. 18 & 19, and funeral services on the 21st.

N. Y. C. Ballet Returns . . .

Exhausted but exhilarated by its three month European tour, **N. Y. C. Ballet** arrived in N. Y. by BOAC on Nov. 19. The company, which "sold out" over and over again in Italy as well as in Brussels and Munich, have had an unmistakable major triumph—not only for themselves, but also in the name of American culture. After a 4 week rest period, rehearsals start for a mid-Jan. City Center season. Scheduled is a full-length **George Balanchine** version of "The Nutcracker", costumes by Horace Armistead . . . **Marie Jeanne** was forced to leave the company last month because of a bad leg . . . **Maria Tallchief** and young **Jacques d'Amboise** will appear with the Oklahoma City Symphony (Okla. is Tallchief's home state) early in Jan., doing the pas de deux from "Scotch Symphony", "Swan Lake" and "Firebird".

Hungarians Arrive . . .

Nora Kovach and **Istvan Rabovsky**, Moscow-trained dancers who have been big publicity-getters since they fled from East to West Berlin 6 months ago, arrived in N. Y. via the S.S. Nieuw Amsterdam Friday, Nov. 13th. They make their American debut on Ed Sullivan's "Toast of the Town" (CBS-TV) Nov. 22nd. Other appearances not yet set . . . The state Dep't has made a documentary film of the 2 dancers which is entitled "Leap to Freedom".

The Ballet Theatre . . .

The Ballet Theatre is definitely set for national viewing once again on the Ford Foundation's Omnibus program Dec. 6th, 5:00 p.m. EST. This time Omnibus is offering a world premiere of "Capital of the World", a new **Eugene Loring** ballet based on an Ernest Hemingway story about bullfighters in Madrid. Scenery and costumes are by Esteban Frances.

The first stage presentation of the new Loring work will be at the Metropolitan Opera House on Dec. 27th at a Ballet Theatre Gala Performance which initiates a $200,000 fund-raising campaign. Also on the program will be the first American performance of **Melissa Hayden** and **John Kriza** in William Dollar's "The Combat" called "The Duel" in the N.Y.C. Co.'s version.

Funds collected are for the purpose of permitting the company to carry out a production program in celebration of its 15th anniversary. To quote from an announcement: "Members of the Ballet Theatre Foundation have, and are, giving generously but these contributions are insufficient to insure the company's security as a permanent institution". Therefore, for the first time in its existence, The Ballet Theatre is asking for contributions from the public, to be sent to Anniversary Fund Committee, Ballet Theatre Foundation, 152 West 56th St., N. Y. 19, N. Y.

A limited number of box and orchestra seats for the Dec. 27th gala will sell for $25.00 (with $17.50 going to the Ballet Theatre Foundation, tax free); other orchestra seats at $7.50.

The company opens its American tour in Phil. on Dec 29 and then appears at the B'klyn Academy of Music on New Year's Eve and the evening of Jan. 1 . . . Nothing definite yet, but it's very likely that **Richard Pleasant**, co-founder of the company with **Lucia Chase** in 1939, may return to it as general manager . . . **Lupe Serrano**, recently with Igor Schwezoff Ballet Concerts and formerly with Ballet Russe de Monte Carlo, is joining the company as a featured dancer . . . Californian **Roy Fitzell** will do the leading role in "Capital of the World" on the Omnibus program, and thereafter will continue to perform it with The Ballet Theatre, of which he also becomes a member.

Important Notice . . .

It has been called to our attention that a man by the name of Ted Wilson has been representing himself as an authorized West Coast agent of DANCE Magazine. Using falsified credentials, he has been collecting monies for subscriptions and advertising. The fact is that we have no representative by that name. We hereby warn our readers to inform the police and us should they come across the path of said Ted Wilson. In case of any doubt concerning representatives, please send checks directly to our N.Y. offices, mentioning agent to be credited.

Solov at the Met . . .

Zachary Solov, choreographer of the Metropolitan Opera Ballet, plans a 12-minute divertissement for **Alicia Markova**, who, as announced last month, will make several appearances in "Die Fledermaus" with the Met. An unprecedented treat for opera goers, Miss Markova's first appearance will be on New Year's Eve. She is expected back early in Dec. from Paris where she has been guest artist with the de Cuevas Ballet.

Mr. Solov is also responsible for a new ballet to the overture of Mendelssohn's "Midsummer Night's Dream", which was first presented in Phil. on Nov. 9th as part of the students' program of the Phil. Orchestra, Eugene Ormandy conducting. **Suzanne Ames, Viola Maiorca, Jean Lee Schoch** and **Jack Monts** appeared in it.

News Notes . . .

According to the latest report at press time DANCE Magazine's Editor **Lydia Joel** was to marry **Edwin Miller**, Entertainment Editor of SEVENTEEN Magazine, on Thanksgiving Day, Nov. 26. The marriage will take place at the Englewood, N. J. home of the bride's brother.

Young Dancer Editor **Regina Woody**, who is the author of many popular children's books, has gone West for several months. She will be in residence at Mills College, Oakland, Calif., which she has chosen as the setting for her latest book, the third in a dance-trilogy about Janet Sherwood.

Wallace B. Alig, who co-authors the story of Alicia Alonso on p. 16-20 of this issue, is an editor of AMERICAS, monthly magazine published by the Pan-American Union, in English, Spanish and Portuguese. **Danny Hoctor** and **Betty Byrd**, who became the parents of Elizabeth Robin on Oct. 6th, had a busy Nov. Besides teaching at conventions, they filled a 2-week Chicago Theatre engagement with Julius La Rosa.

Concerts Past and Future . . .

Gloria and **Roger Ernesti**, visitors from Seattle, gave a "by invitation" program of American Indian dances at the neighborhood Playhouse on Nov. 12 . . . **Jean Erdman's** Dec. 9 performance at the B'klyn Academy will feature the N. Y. premiere of "The Song of the Turning World" first done at the U. of Colo., in 1951.

For the benefit of the **Merry-Go-Rounders**, adult repertory company performing for children, a group of well-known soloists will appear at a special performance on Dec. 10th at the 92nd St. YM-YWHA. **Helen Tamiris** will be mistress of ceremonies.

Merce Cunningham will present 9 new dances during 8 performances at the Theatre de Lys from Dec. 29 thru Jan. 3.

An elaborate Festival of British Music will be held at Juilliard School of Music on five nights in Dec. (2, 4, 7, 8, 11). On the 7th, students of the Juilliard Dance Dep't will perform 7 Elizabethan dances, choreographed by **Antony Tudor**, and on the same program, **Jose Limon & Co.** will perform the "Moor's Pavane", which is done to music of 16th Century composer Henry Purcell. Half of the final program (Dec. 11th), will be a large production of William Lawes' masque, "Britannia Triumphans", which will use a chorus, orchestra, actors and dancers. Tickets by invitation.

Ballet de Paris . . .

Leslie Caron, on leave of absence from MGM until Mar. 1, has been guest artist with the Ballets de Paris during their recent Paris season and will be with the co. in London, Monte Carlo, and for its N. Y. engagement, which starts Jan. 19 at the Broadway Theatre. Besides stars **Roland Petit** and **Colette Marchand**, the group features 2 new dancers, **Violetta Verdy** and **Liliane Montevecchi**, and includes **Serge Perrault, George Reich, Claire Sombert, Jose Ferran** and **Ursula Kubler**. New works since the company's last appearance in the U. S. are "Le Loup", "Cine Bijou", "La Perle", "The Lady in the Ice", "Deuil en 24 Heures" and a new ballet about a modern Sleeping Beauty starring Leslie Caron.

Ear to the Ground . . .

Charles Weidman has settled into handsome new studio headquarters at 934 Eighth Ave. . . . **Daniel Nagrin**, choreographer of Warner Bros' "His Majesty O'Keefe", scheduled for a Jan. premiere, has opened a studio at 36 W. 73rd St. . . . **Gertrude Tyven** replaces **Moscelyne Larkin** (who is expecting the stork) in the Ballet Russe de Monte Carlo Concert Co., which ends its tour in Dec. Most of the group of 16 are expected to be in the new Denham Co., due to be reorganized this spring . . . **Ralph Serpe** of Italian Film Export (and husband of Jane Serpe of the Roye Dodge School) has signed **Katherine Dunham** to choreograph and dance with her group in Italian film "Mombo", now in production. **Nicolai Popov**, formerly with the Littlefield and Mordkin Ballets, and a dancer in B'way musicals, is now a violinist with the Florida Symphony of Orlando, Fla.

Here and There . . .

Auditions to be held early in Dec. for 15 work scholarships at the **New Dance Group** . . . **Harriette Ann Gray**, assisted by members of her co., conducted the first in a series of lecture demonstrations on October 25th . . . **The Ballet Theatre School** has moved to a new location: 316 West 57th St., but the company's offices remain at 152 W. 56th. . . . 16 adult classes in ballroom dancing began at the **Albert Butler School** on Nov. 16 . . . Hy Benson is director of a new school in Harlem at 239 W. 125 St. which opened in Sept. with **Elma Lewis** and **June Williams** on the faculty.

26 members of **Jan Veen's** dancers from the Boston Conservatory of Music, were used as supers in the Sadler's Wells Oct. 19th performance of "Swan Lake" in Boston. 32 of Veen's professional and semi-professional students will also perform in the Conservatory's major production of "Orfeo", Dec. 18, 19 & 20 . . . A 5-state Southwest Theatre Conference, held on the Univ. of Arkansas campus Oct. 29-31, featured "American Folk Suite", a dance-demonstration by U. of Arkansas' **Eleanor King** and her students. . . . Auditions for 20 awards offered annually by the Memorial Ballet Scholarship Foundation of San Francisco will be held Dec. 5th in S.F. Winners will become members of **"Ballet Celeste"**, an active young co. now planning a continental tour.

Florence Cowanova's handsome new Phila. studio, Ivy Hall, was formally opened on Oct. 24th with a "studio warming" reception for over 500 friends.

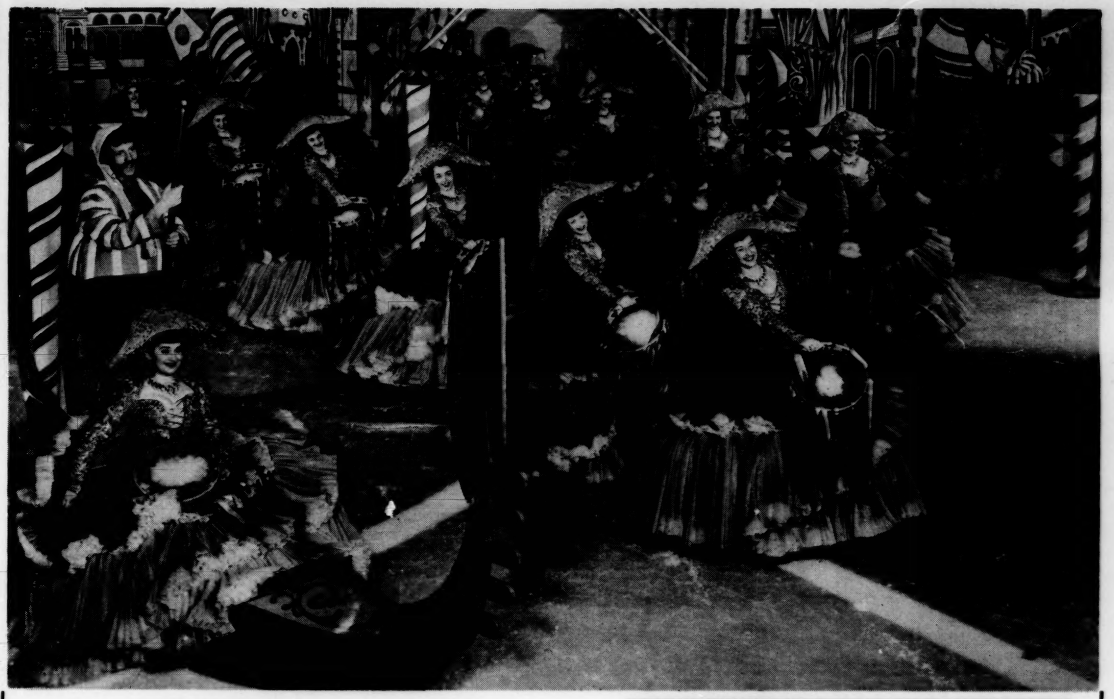
Alice Berthiaume Cameron has opened a school in Saugerties, N. Y. where she teaches ballet and hopes eventually to form a local co. . . . **Bill Buck's** studio in Janesville, Wisc. offers monthly open-house dance film showings . . . **Stanley Herbertt** of St. Louis, Mo., presented his group "Dance Concertante" in a program of 4 full-length ballets on Nov. 14th . . . **Gertrude Edwards Jory** conducted a class in the Cecchetti method at **Arita Lee's** studio Meadville, Pa., to commemorate the 25th anniversary of Cecchetti's death.

From San Francisco . . .

The San Francisco Opera Season has ended with memories of the brilliant per-

(*continued on page 77*)

DANCE Magazine, published monthly by DANCE Magazine, 1841 Broadway, New York 23, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1953, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $5.50, two years $10.00; other foreign, 1 year $6.00, two years $11.00. Single Copies, at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.



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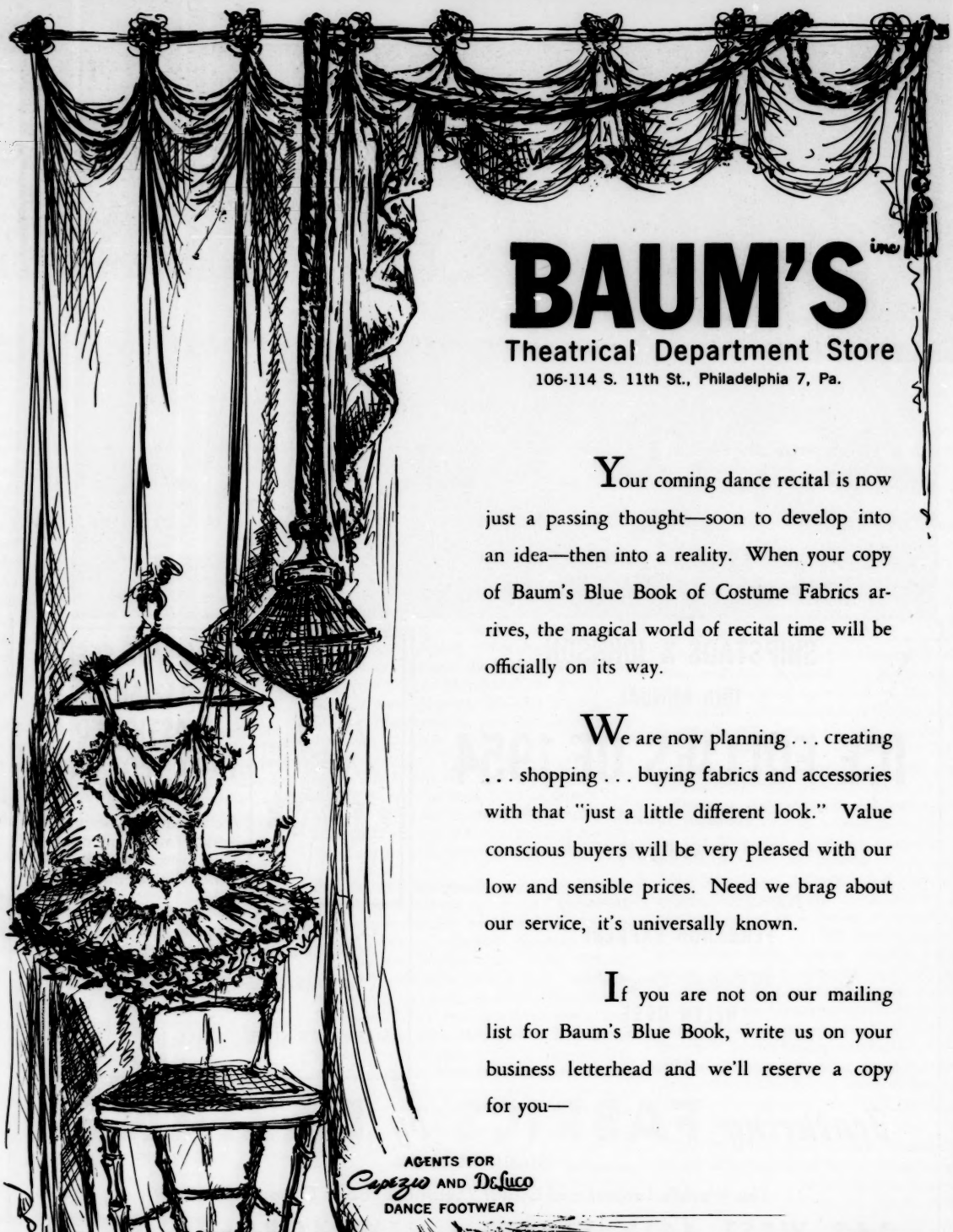

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Looking at Television

with Ann Barzel

• Omnibus' presentation of The Ballet Theatre in "Billy the Kid" (CBS—Nov. 8) was the most notable TV ballet we have seen in five years of looking. "Billy the Kid" is in itself a great ballet, but beyond that, it received a fine staging. Credit both excellencies to Omnibus and choreographer Eugene Loring, who adapted his ballet intelligently.

An excellent script, read by Loring, accompanied and illuminated parts of the ballet. It contributed greatly to the epic quality of the work. One saw the ballet through the eyes of the choreographer as he sat at one's elbow and pointed out his intentions. Perhaps this is not valid in the theatre, but in the intimacy of one's living-room it was an enriched viewing.

There were slight choreographic changes in the ballet — in the patterns and presentation rather than in actual steps. Sometimes it was merely a new emphasis made possible by the flexible camera focus or by the multiple-area set provided by the television situation. Close-ups helped establish character and brought in details that were lost on the stage. At the other extreme, the impersonality of a line of tiny figures silhouetted against the blurred endlessness of the television background suggested the push westward in a broader way than the proscenium framed stage could. An innovation that helped the clarity was the casting of a small boy as the child Billy, the grownup Billy fading-in as the action developed his mental growth.

The television setting had new values. Jared French's cactus-lined plain was replaced by vaster stretches of prairie and desert. There were several backgrounds. Flimsy buildings that might have mushroomed overnight suggested the new settlement and sharp shadows confined Billy in his jail.

John Kriza danced Billy with a concentration and intensity fitting the closeness to his audience. Scott Douglas was the upright Pat Garett and Fernand Nault was the Alias lurking in the shadows. Ruth Ann Koesun's natural delicacy enhanced by the misty half-light of TV made Billy's Mexican sweetheart more romantically mysterious than ever.

Alicia Markova's solo appearance on Show of Shows (Oct. 24) rated an elaborate production for her wind-swept bourrées in "Autumn Leaves" to Tschaikovsky music. The concept suited the slight air-borne ballerina.

The rest of the TV month was less important, but there were diversions. Among the gayest was Ray Bolger's weekly episode as a loveable song-and-dance star in a successful musical — "Where's Raymond", Thursday nights (ABC). His half-hour flies by, every moment a pleasure as he distils joy out of the most inconsequential things.

Bolger's number in the theatre, where he usually arrives at the nth hour to the chagrin of his frustrated understudy, is the climax of each show. Sometimes he does plenty of slick dancing on the way over — particularly when he stops in girl friend June's coffee shop and trips over the counters to the juke-box melodies. On Oct. 22 he tiptoes all over the furniture in "Tiptoe Through the Tulips", using every pot and pan and appliance in the place. On Nov. 5 the situation moved a little closer to the dance profession when Raymond found himself involved with presenting the prize-pupil of his former dancing teacher Mrs. Furstenwebber.

Paul Hartman, ABC's other dancing comedian, also found himself in a dance situation. His was a dance contest at the high-school prom. The end of the program found indefatigable Hartman soaking aching feet.

Bambi Linn and Rod Alexander were the "most seen" dancers of the month. Besides stints on Show of Shows there was an appearance with Kate Smith (NBC—Nov. 10) and, most outstanding, an acting-dancing assignment on Video Playhouse (Nov. 5). Miss Linn acted and moved beautifully in a fantasy with puppets. The special ballet, choreographed by Rod Alexander, was "Ballet for Strangers". Miss Linn was a charming guileless shoplifter. Bambi's and Rod's best recent number for Show of Shows was on Nov. 7, when they were a honeymoon couple to "There's a Small Hotel".

Toast of the Town had the Szonys and George Tapps among its familiar features and, on Oct. 11, new star Gwen Verdon with three boys to drive before her leapt and ran through a diverting horse-race number.

The Arthur Murray Party has switched to Mondays on CBS with a new sponsor. The party seems smaller and funnier and its quarter of an hour is just half as long. Katherine Murray does comedy skits and the instructors seem to have less room as well as less time.

Mata and Hari danced their "Fox Hunt" on Show of Shows Nov. 7. Mata was the wily fox who changed into a beautiful lady when caught.

The new Dave Garroway Show (NBC—Fridays) restores some of the endearing qualities of his original At-Large show—especially in its predeliction to clever gimmicks. Edith Barstow is choreographer and she does imaginatively. The leading dancers are Diane Sinclair and Kenneth Spaulding. On Oct 16 it was a comedy ballet, spoofing the new school of Italian movies. On Oct. 23 the show had an informal boy-girl scene with a particularly nice lift — a flight over park benches in grand jeté. The Oct. 30 dance offering was a Hallowe'en number with cavorting weirdies in high-button shoes and witch faces framed by unkempt hair appearing in detached windows. Experienced Sinclair and Spaulding sing and act and dance in several styles, but when it comes to a simple waltz turn, Miss Sinclair moves with an unpleasant jerk.

Where the entertainment ends and the commercial begins is not always clear — on purpose, of course. The idea is to catch the viewer unaware. The smartest way to keep the audience for the ad is to run the show right into it. That is easiest with dancing. Ray Bolger dances among the Pall Mall cigarette packs in his show, or he is caricatured as a cartoon character who prances over cans of a paint-mix. Cartoon commercials are offering some of the cleverest dancing in television, like the pirouetting puppet on Stewart's coffee. Perhaps the dancers' union ought to look into the matter in the way the musicians get paid for canned music.

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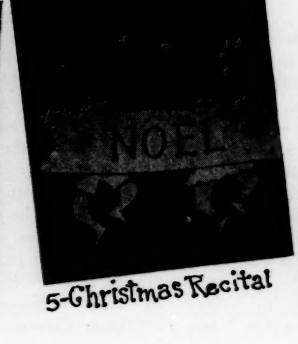

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Dec. 2	**Mara and her Cambodian Ballet** Bklyn Academy of Music; 8:30 p.m.
Dec. 5	**Pearl Lang & Co.** Central H. S. of Needle Trades; 8:15 p.m.
Dec. 6	**Bennington College Dance Recital** 92nd St. YM-YWHA; 2:40 p.m.
Dec. 7 & 11	**Dances by Antony Tudor & Jose Limon** Festival of British Music Juilliard School of Music
Dec. 9	**Jean Erdman & Co.** Bklyn Academy of Music; 8:30 p.m.
Dec. 10	**Program by outstanding soloists in a benefit performance for Merry-Go-Rounders** 92nd St. YM-YWHA; 8:40 p.m.
Dec. 13	**Pearl Primus & Co.** 92nd St. YM-YWHA; 3:30 p.m.
Dec. 13	**N. Y. Ballet Club** Theatre Studio of the Dance; 3:00 p.m.
Dec. 13	**Edith Stephen, Ilka Suarez, Dorothea Buchholz and Florita Raup Contemporary Dance Arts Group** Educational Alliance; 8:30 p.m.
Dec. 16	**Paul Draper** 92nd St. YM-YWHA; 8:40 p.m.
Dec. 19	**Royal Festival Co. of Greece** Bklyn Academy of Music; 8:15 p.m.
Dec. 26-31	**Holiday Festival of Dance Plays for Children Playhouse Dance Co.** Henry St. Playhouse; 2:30 p.m.

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1. The name and addresses of the publisher, editor and business manager are: Publisher & Editor: Rudolf Orthwine, 1841 Broadway, New York City; Managing Editor: Lydia Joel, 1841 Broadway, New York City; Business Manager: Jean Gordon, 1841 Broadway, New York City.
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Dec. 29-Jan. 3 **Merce Cunningham & Co.** De Lys Theatre; 8:40 (eve), 2:40 (Sat. & Sun. mat)

Dec. 31 **The Ballet Theatre** Bklyn Academy of Music; 8:30 p.m.

SCHEDULED FOR TV

Dec. 6 **Ballet Theatre** in premiere of "Capital of the World" NBC-TV; 5:00 p.m.

Dec. 20 **John Butler, Felisa Conde & Glen Tetley** in "Amahl and the Night Visitors" NBC-TV; 5:00 p.m.

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Dec. 10	Corpus Christi, Tex.
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12	Laredo, Tex.
14	San Antonio, Tex.
15	Wichita Falls, Tex.
16	Lubbock, Tex.
17	Midland, Tex.
18	El Paso, Tex.
19	Phoenix, Ariz.
24-27	Las Vegas, Nev.
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29	Whittier, Calif.
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Dec. 1-6	San Francisco, Calif.
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22-Jan. 3	Chicago, Ill.

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A Christmas Prayer

Dear Friends Everywhere:

On behalf of the staff of DANCE Magazine and myself, I wish to express a sincere wish for a most happy and peaceful Christmas day, with the hope that the days to come will find the whole of humanity consecrated to the desire to understand our neighbors near and far. Only thus may we aspire to world peace forever.

The great majority of the human race believes in some form of that transcendental Power which has always been and never ends — the Creator of time and space and everything that ever was and will be — the Creator of all creation. This Power has endowed us with divine faculties which permit us to think, to make judgments and to create. Yes, so skillful have we become that we can create almost anything — but Life. And yet, throughout human history, men have continued to destroy, through warfare, that very Life which is the reflection of the Creator.

Unless men everywhere, in low places and high, learn to respect their fellowmen, temper their petty desires and supplant greed and hatred with kindness and cooperation, we cannot have lasting peace.

Let us resolve this Christmas day that we shall be tolerant and understanding of the differences between men; that we will act toward our fellowmen as we would have them act toward us. Let us cooperate wholeheartedly with the United Nations in the hope that through it all nations may be represented fairly. Let us pray that our Creator may give us the knowledge, the will and the strength to follow wisely those principles which lead to universal cooperation and eternal peace.

We are fortunate to live in this country of progress. Surely our future can be bright.

Yours for understanding and peace always,

dance *magazine*

Rudolf Orthwine, Publisher

Volume XXVII — No. 12
December, 1953
Jean Gordon, Associate Publisher

the world's largest, liveliest dance publication

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On the cover . . .

Like last December, we again bring you a Eugene Berman cover for the holiday season—this time an original design, created by Berman in 1947, for the heroine in the 1st act of Ballet Theatre's production of "Giselle". On p. 17 we see the costume, as worn by Alicia Alonso, as it was eventually realized. Berman's sets and costumes for the ballet caused a great stir in Paris recently because they are so untraditional. They can be seen in the metropolitan area on January 1st, when Ballet Theatre presents "Giselle" at the Brooklyn Academy of Music, with Alonso and Youskevitch in the leading roles.

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coming in future issues . . .

Lester Horton in retrospect . . .

In words and photos we bring you a retrospective view of the late Lester Horton and his important dance career.

Dancers and Doubloons . . .

How much money a dancer can expect to earn depends on what kind of dancing he expects to do, says Walter Terry. As examples he speaks of a dancing couple who regularly earn $1,000.00 a week and others, also successful who just manage to pay the rent.

Ballets de Paris . . .

American audiences will soon be seeing Roland Petit and company in their lusty and theatrical works. Serge Lido, foremost French dance photographer, has provided the eye-catching photo album.

Dance by Chance . . .

There are almost as many ways to compose dances as there are choreographers. One of the most unusual has to do with counting the imperfections of a piece of blank paper, a method used by Merce Cunningham for his most recent dance suite. Remy Charlip describes the system in detail.

Magnificent Maracci . . .

A study of the unique personality of Carmelita Maracci—eccentric, dedicated and compelling.

PLUS

a special feature on the newly returned N.Y.C. Ballet; the beginning of a dance cartoon story for Very Young Dancers; a helpful article by Dorthy Alexander on how to create a civic ballet—and our usual unusual features, reviews and around-the-world news.

• *Hungarians Nora Kovacs and Istvan Rabovsky make their first American visit this winter.*

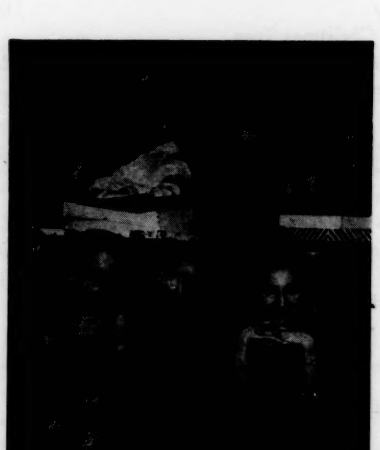
• *Paula Lloyd with her husband, Charles Atkins, and Ballet Theatre friends at their wedding reception.*

• *Renée Jeanmaire and the now-famous camel on which she arrived at the Marquis de Cuevas Ball.*

• *Svetlana Beriosova and Rudolf Orthwine chat at a New York party for the Sadler's Wells Co.*

• *De Cuevas dancers, Marjorie Tallchief and husband George Skibine, soak up sun and sea on the Deauville beach.*

• *Fred Astaire, rarely photographed with his family, shown here with his mother, daughter and wife.*



• *Alexandra Danilova and Frederic Franklin join us in a merry toast.*

• There is an old Persian proverb that says, "He who danceth not, knoweth not the ways of life". That does seem a bit extreme, but there's little doubt that he who loveth the dance knoweth the ways of the world. From Tokyo to Topeka, from Caracas to Copenhagen, from Sydney to Sausalito—pick a longitude and latitude, put your finger on that spot and unless it's in the briny deep, you're fairly certain to find dancers. If, by chance, there are not local dancers, you may find them on the ubiquitous silver screen or from among the many ballet companies, concert performers and solo artists now criss-crossing the world.

To them all
And to you
A MERRY CHRISTMAS!
L. J.

photos by walter e. owen tanaquil le clercq sarmiento serge lido joachim diederichs georg ebert klaud collignon

Nana Gollner, Paul Petroff, Leon Danielian and David Nilo take an unguided tour of Chicago.

George Balanchine reminds us that N.Y.C. Ballet returns soon from European triumphs.

Indrani Rahman, dancer and celebrated beauty (Miss India, 1952) makes a pilgrimage to pay her respects to a venerable Hindu authority of Bharata Natyam.

FROM DANCERS EVERYWHERE

Greetings in a Festive Mood

Marina Svetlova and pianist Theodor Haig in No. Africa where, with Anton Dolin and John Gilpin they concertize briefly between Ballet Festival seasons.

Leading members of the Swedish Royal Opera Ballet promenade gaily through a main thoroughfare between performances at the annual Arts Festival of Berlin.

walter e. owen

from Cuba to the world:

ALICIA ALONSO

by Ann Wing and Wallace B. Alig

● Impassioned shouts of "Viva Alicia Alonso!" filled the Havana airport on October 2. And the national police band struck up the national anthem, as a small supremely graceful Cuban girl alighted from the plane. Born Alicia Ernestina de la Caridad del Cobre Martínez Hoyo and known professionally as Alicia Alonso, she is the first Latin American to achieve worldwide recognition as a classic ballerina. And her countrymen were giving her a fitting welcome.

Although she was ostensibly home on vacation after a European tour with Ballet Theatre (she has been prima ballerina of this company since 1946), a busy time awaited her; three days later she was performing in a full length "Casse Noisette" with the Cuban ballet company which bears her name.

Alonso was born in Havana, the youngest of four children of Antonio and Ernestina Martínez. They lived in a big house in the fashionable Vedado section. The house was always full of friends, young and old, chatting, singing and dancing, some acting out parlor games with an alarmingly serious demeanor. Alarming anyway to Alicia's father, a conventional army lieutenant who enjoyed the general gaiety but frowned on any frivolity that upset his strict sense of propriety. The result was that Mrs. Martínez, an uninhibited, sociable woman with stage ambitions for her daughter, was obliged to conspire amiably, but somewhat obliquely, against him. As it turned out, Alicia danced professionally for over a year before her mother gently broke the news to her father.

Probably he wasn't too surprised, for he had been aware of her talents ever since she was a small child. "Mama used to put me in a room with a phonograph and a scarf," Alicia recalls. "That would keep me quiet for hours, doing what I imagined was dancing. I never saw any dancing until I was eight, when I went with my father to Spain." The Spanish trip seems to have contributed more than anything else to shaping her future. "I wouldn't have seen any dancing if my grandfather hadn't wanted my sister and me to learn the Spanish dances and bring them back to show him. He had run away from Spain when he was a young man, and he was lonely for Spanish things. We learned Flamenco dancing and how to use castanets."

Another conspirator in what Martínez "père" later recognized philosophically as the plot against him was a handsome, likeable football player named Fernando Alonso, who married Alicia when she was fifteen (with just grammar school and two years of high school behind her) and took her off to New York. The year was 1937. It had been a boy-next-door kind of romance, sparked by the Cuban custom of early marriage and the experience of having danced together in classes at the "Sociedad Pro Arte Musical" School of Ballet in Havana under Nicolai Yavorsky.

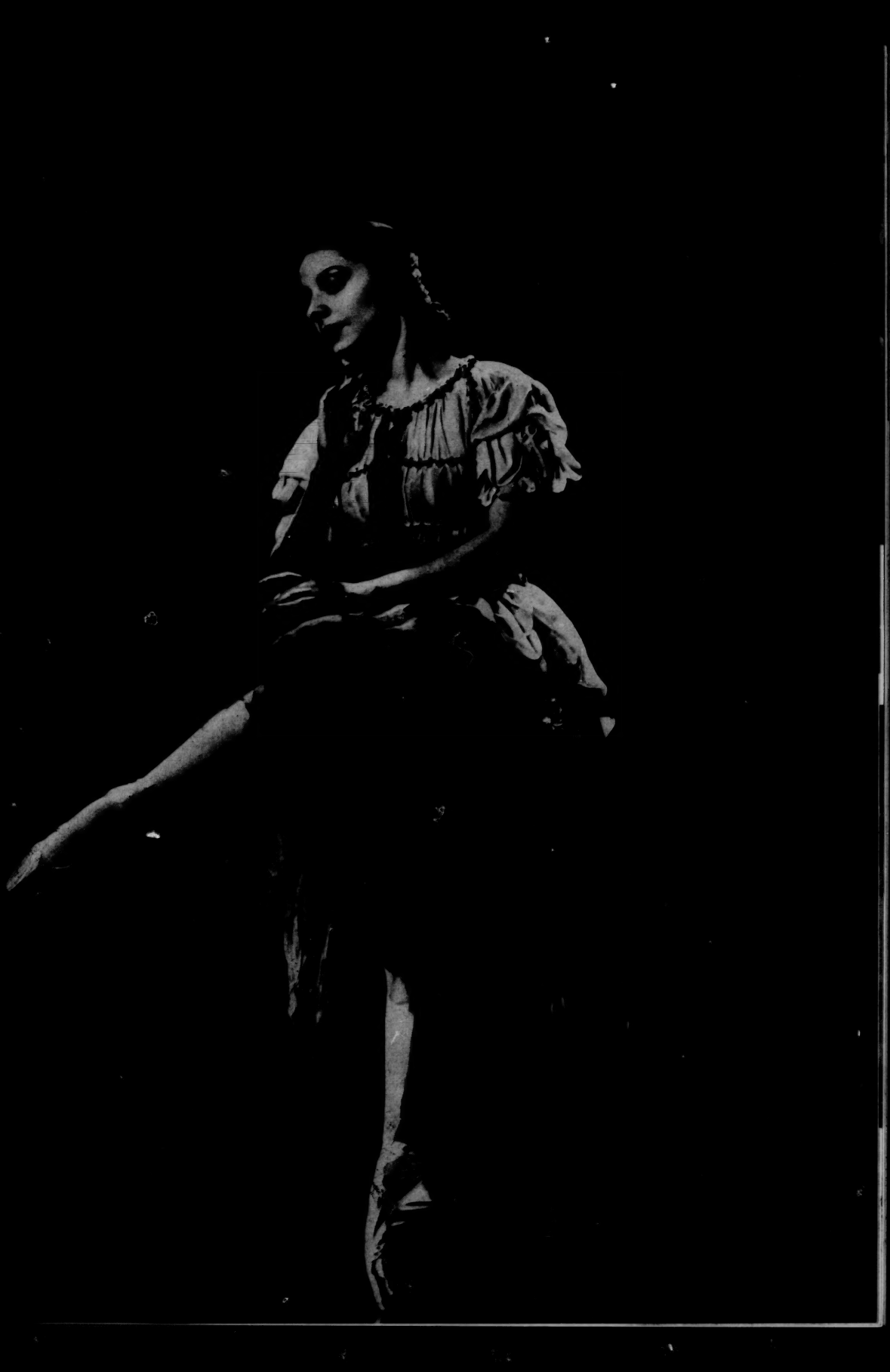
In the United States, Fernando embarked upon a business career, but soon abandoned it in favor of ballet. They had a child (now an attractive sixteen year old). Then both parents decided to study dancing seriously. They attended the School of American Ballet and the Vilzak-Shollar school in New York. After appearing in two musical comedies — "Great Lady" and "Stars in Your Eyes" — with which they were outspokenly bored, they were finally asked to join the chorus of Ballet Theatre when it was founded in 1939. When Mrs. Martínez read their first notices, she burst into tears — not because the reviews were bad, but because they were so good. When she hesitantly showed them to the long-suffering lieutenant, he shrugged, smiled broadly, and displayed them proudly to his fellow officers.

What is this army officer's daughter like? Although not immediately striking, she has a dark, subtle beauty, an almost gypsy grace, hence her nickname, "Unga," short for "the Hungarian." Slender, well proportioned, she is nervous and high-strung, but not so temperamental as some ballerinas. Steeped in the lore of ballet, she talks of fairy tales and legend like an awed little girl; treasures her slippers, tights, and tutus like a child; recalls herself as Cinderella the first time she danced; and is superstitious to the point of leaving articles of apparel behind in dressing rooms "to make sure one day I'll return."

Despite its auspicious beginning, Alonso's career was soon to be touched by tragedy in the form of an eye ailment. For some time after joining Ballet Theatre, up to her early days as a soloist, she noticed that she often unac-

(*continued on page* 18)

at right: "Giselle": A
maurice seymour photo



countably bumped into things and wasn't sure her partner would be there to support her in some of the intricate adagios. She complained to her husband about it, and they decided to play a game that would train them both to improve their precision. It involved testing how far they could see to the side when looking straight ahead. Before long, Alicia discovered that, instead of seeing in a semicircle as normal people do, she saw in a triangle. A doctor examined her and confirmed that she had detachment of the retina.

"This was tragic to me," she says, "because a ballerina learns with her eyes, watching other people dance." Then began surgery and tests to determine the cause of her condition. The first two operations were performed in New York. The trouble was traced to her tonsils, and these were removed. Then followed the third and most crucial operation, this time in Havana. But this was only the beginning. Her doctor told her that she had only one chance to get well. She must lie completely still, eyes bandaged, without laughing, crying, or moving, for a year. At the end of that time ,she would be able to see well enough to perform simple duties around the house, but she was offered no encouragement that she would ever dance again.

She lay alone in a room in her family's home. "It was torture for me to be still," she remembers, "feeling my muscles lose their power, feeling myself gain weight and become flabby." She was not supposed to see her daughter Laura for fear the child would disturb her, but sometimes she allowed her to sneak in anyway, and they played together. Other times Mrs. Martínez read to her, but mostly she was alone with her thoughts. "I realized then that dancing was the most important part of my life. I had lived for it always. I would make it great."

Confined to bed, Alicia visualized the ballet for the first time as the audience sees it. "I saw all the steps I had done," she recalls, "and how often I had done them wrong. I danced in my mind, and Fernando showed me my mistakes." When he came to see her in the evening, she would show him with her fingers the dance she was practicing, and he would correct any misinterpretations. "Blinded, motionless, lying flat on my back, I taught myself to dance 'Giselle'," she says. How thoroughly she accomplished this feat is reflected in the opinion of one leading critic who calls her ". . . the reigning Giselle of the present day," and the fact that all critical judgement acknowledges her as a great "Giselle."

"It is my favorite role now," Alicia adds, "I suppose because I learned it under such impossible conditions."

When the year of convalescence had passed, Alonso's troubles were not yet at an end. Not only did she have to use her eyes carfully, but she also had to learn to walk all over again. Fearing that she might jar her retina loose, the doctor absolutely forbade her to practice dancing. More time passed. "But I had been good long enough," Alicia maintains. She began to deceive Fernando and her mother. Pretending to take walks with the Martínez' Great Dane, she would visit a ballet studio two blocks from her home. There she practiced every day. "I don't know how

Over 2000 pupils study in the studios (previously a sumptuous home) of the Alonso Acedemia in Havana. Below, Anna Ivanova conducting an advanced class.

zachary freyman

long that would have gone on," she reflects, "if it hadn't been for an accident. It must have been Fate, or an act of God, I don't know which."

The accident was as dramatic as the game by which Alicia had discovered she was going blind. One day a hurricane boiled up from the Caribbean and howled down on Havana. At home, Unga heard the big wind coming and ran to the patio to get the Great Dane, which had just had puppies. A strong gust blew the glass out of the door through which she had just come, and the splinters hit her on the back of the head. She fell on top of the dogs. Hearing her scream, Fernando rushed out to find her lying bleeding on the pavement. An examination by the doctor revealed that the blow had done her retina no harm. "You can dance again, Alicia," he told her.

By cable she notified Ballet Theatre that she was ready to return. And back she went as a soloist, leaving Laura and Fernando in Cuba.

She arrived in New York with her head still bandaged from the broken glass. Her eye trouble continued to interfere with her dancing for a while. Remembering the doctor's warning to keep her head erect, her gaze straight forward, she tried to compensate in her shoulders or chin, and the tension was noticeable. But through discipline, she conquered the fault and soon received her chance to dance "Giselle" when Alicia Markova, at that time prima ballerina of the company, became ill. "When they asked me if I could do it," Unga says, "I told them 'of course.' For a moment I really thought I had danced 'Giselle' on the stage. I knew it so well. No one reminded me that the only way I had danced it was with my fingers when I was sick."

But she danced it that night. She calls it her "debut from the world of the handicapped." It was a big success. "It would be silly to say that I wasn't thrilled," she laughs. "I don't think there is anything in the world like the thrill you get when the audience cheers and shouts for you."

There is no doubt that the peculiar nature of her illness added greatly to her prodigious kinesthetic memory. She learned the complicated part of Lizzie Borden, the murderess in "Fall River Legend," in less than a week. And when Nora Kaye, with no understudy in "Lilac Garden," came down with virus pneumonia three hours before curtain time at the opening of Ballet Theatre's 1948 season, Alicia came dramatically to the rescue.

She had performed the role in question only twice, and that six years previously. But after being alerted, she used her supper hour to refresh her memory. She opened the bill with a Balanchine work in which she was featured; went back upstairs to the rehearsal hall during the following number; and then, four hours after the first frantic phone call asking her to help out, performed Miss Kaye's part — an intricate one lasting twenty minutes — without a single error.

Of course, her kinesthetic awareness is only one small fragment of Alicia Alonso's all-encompassing talent. Everything that she performs, from the giddy little girl in "La Fille Mal Gardée," to the tortured Lizzie Borden in "Fall River Legend," from the angelic Giselle to the depraved "maja" in "Circo de Espana," is marked by keen theatrical craftsmanship. Unlike most dancers, she does not merely learn a role and then give it some sort of personal flavor. She probes it idea by idea, gesture by gesture, and then integrates the whole into a single flood of warmth.

berestein-tagle, n. y.

A recent portrait of Alicia Alonso

Physically she is a dancer in the virtuoso tradition — one whose aplomb and musical sensitivity enable her to fuse musical phrase and muscular continuity with unhurried elegance. How thrilling it is in the "Black Swan Pas de Deux" to watch her alternately dart into arabesque and multiple turns, and then melt gently into her partner's arms. How exciting it is in "Giselle" to watch her prick her way precisely downstage in front attitude on point and then wheel into a contrasting barrage of turns. How satisfying it is to know that the dancing, no matter how spectacular, will never sift out from emotional context — that it will always be a magical distillation of intelligence, musicianship, and passion.

Like most dancers, Alonso adheres to an intensely rigorous schedule. From October through May it's mostly a series of one-night stands in U. S. cities from coast to coast with Ballet Theatre. During the summers she tours the Continent with that company, or she flies home to tour with her own company..

(*continued on page* 20)

With favorite partner Igor Youskevitch in the Black Swan pas de deux.

maurice seymour

It was in 1948, when it appeared that Ballet Theatre might be obliged to suspend its activities, that she formed the "Academia Nacional de Ballet Alicia Alonso" in Havana. Beginning entirely without capital, with only the spirit and goodwill of her fellows to build upon, the enterprise soon blossomed into success. A friend immediately offered to book a tour; Alicia's old school, the "Sociedad Pro Arte Musical," loaned its scenery and costumes. And transportation was bought with money from the advance sale of seats for the Havana engagement. With Fernando as president of the organization, and her brother, Alberto, as artistic director, it eventually won a partial subsidy from the Cuban Ministry of Education, and is now one of the leading Latin American schools of dance, with a fine company materializing from its personnel. Although it occasionally has featured dancers from The Ballet Theatre, the corps de ballet and the principals are now practically all Cuban.

The company is currently engaged in the most ambitious repertoire expansion of its history. During Miss Alonso's recent "vacation" in Havana, they presented two Cuban-flavored works — "Estampas Cubanas" with choreography by Ramiro Guerra and Cuca Martínez, and "Songoro Cosongo" with choreography by Cuca Martínez. Miss Alonso also staged a version of "La Fille Mal Gardée," the old French work in which she performs so charmingly for Ballet Theatre. Her husband, Fernando, with the collaboration of Anna Ivanova staged an excellent production of "Coppélia."

Also in the offing are "Giselle," "Don Quijote," "Aurora's Wedding," and a complete "Swan Lake." A European tour for the company is planned for next year.

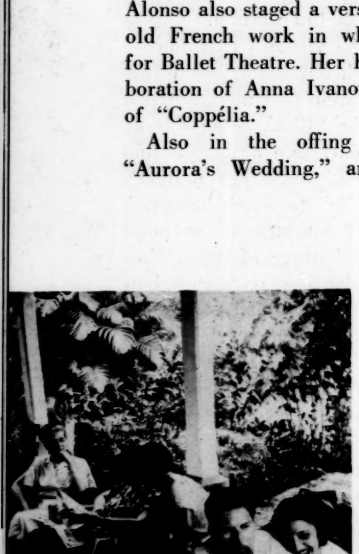
In Cuba, when she is not performing, Alonso relaxes with painting landscapes, swimming, and sewing on her costumes. She collects American Indian pottery, arrowheads, plates, musical instruments, and ballerina crowns. If she has a performance, she sleeps until noon or one o'clock and has lunch in bed and a nap before her dinner at five-thirty or six. When her work is finished, she has something to eat again, then goes home to bed, where she reads until she falls asleep. Sometimes it's three or four o'clock in the morning.

She never drinks, except perhaps a single vermouth, and doesn't smoke. She has a steak not less than once each day, preferring the thickest and most expensive cuts ("It costs money to maintain my weight"), and salad, fruit, vegetables, and milk.

In addition to listening to her Beethoven records, she watches Fernando's home movies of her dancing. A perfectionist, she is usually dismayed when she sees herself on the screen. "I go crazy," she says, "Everything is wrong. My feet are bad. My head is not in line with my body. I run to the rehearsal hall right away."

Not given to deep moods, Unga nevertheless has an occasional tendency to philosophize. "To dance," she says, "you have to like it very much and live with it always. It's mostly just work. As with everything else in life, you just have to be born to it. That's why I'm proud I was born a ballerina."

Although this kind of conviction may sound strange or even naive to the average person, it is the stuff of which great artists are made. And Alicia Alonso is undeniably a great artist. THE END



With husband Fernando Alonso and friends on a Havana veranda.

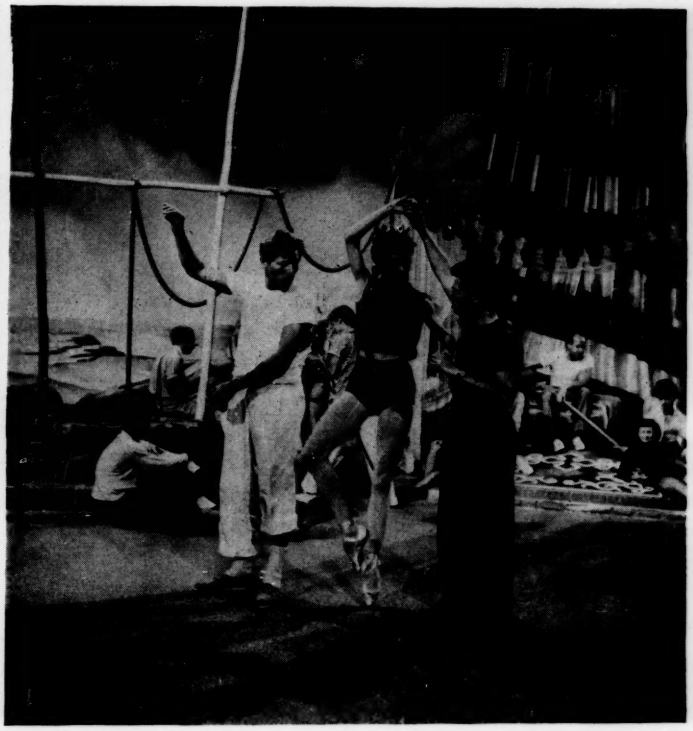
fun can be

work

● Early this winter Paramount Pictures will release "Knock on Wood", a film starring comedian Danny Kaye in the role of a ventriloquist in quest of a psychiatrist. Imbedded in the involved plot is a ballet sequence choreographed by Michael Kidd, in which Kaye, who is brilliant in gesture and mime, comes face to face with the classic ballet. His premiere danseuse is lovely Diana Adams, one of New York City Ballet's leading dancers. Bob Willoughby's on-the-set photographs show the preparation and performance of what promises to be one of Hollywood's most delicious dance caricatures.

Diana Adams under the supervision of a watchful hairdresser.

photographs by Bob Willoughby



Diana Adams (who also dances in "Invitation to the Dance"—not yet released) and Kaye take instructions from Michael Kidd (formerly a member of Ballet Theatre and choreographer of that company's "On Stage"; of Broadway's "Finian's Rainbow", "Guys and Dolls", and "Can-Can" and numerous films, including "The Bandwagon").

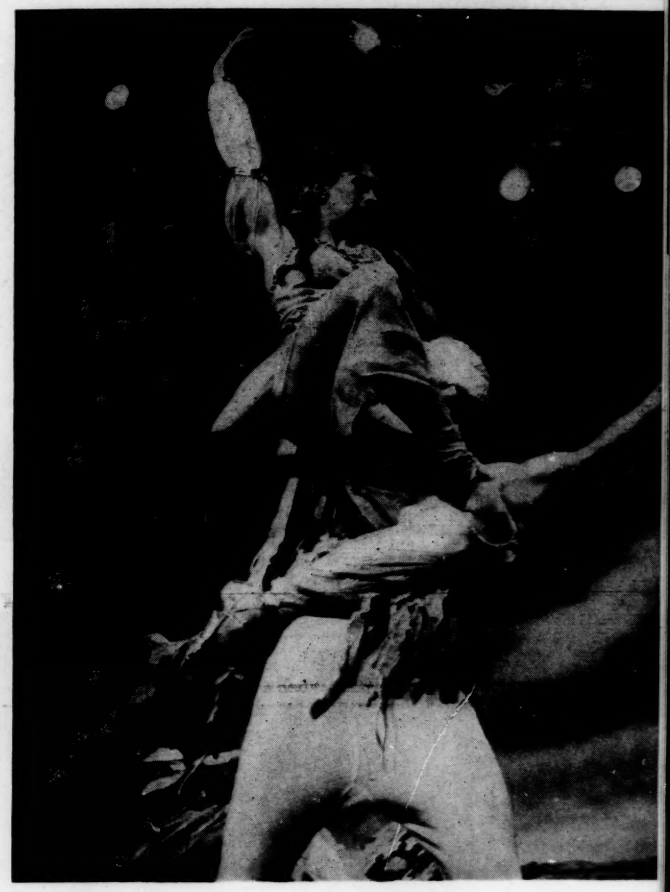
pas de deux

ooh-la! . . . *here we go* . . .

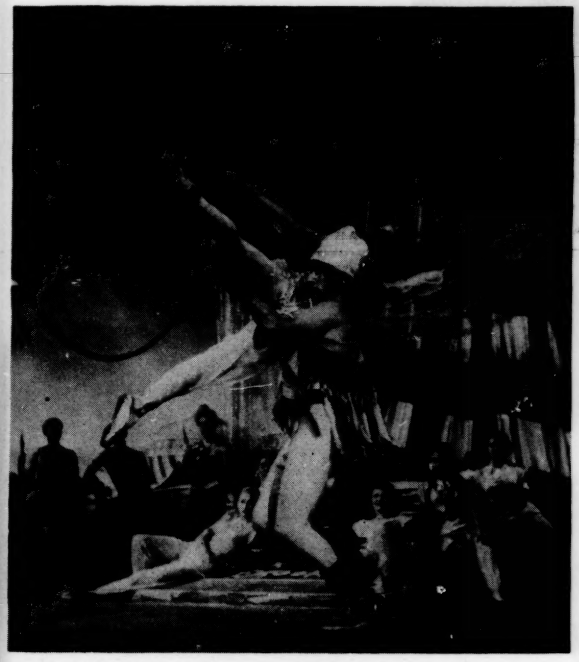
• Enroute to Switzerland for a mental examination, Kaye unwittingly becomes involved with two rival groups of international spies. Each believes Kaye has "the plans." One of the ruses by which he escapes their hot pursuit is a hasty retreat backstage in a theatre where a Prince Igor-like ballet is in progress. Picking the nearest costume, (the premier danseur's, of course), he dashes onstage to leap, gallop, win the princess and, as shown here, engage her in a dangerous pas de deux.

ugh . . . *only he who has tried can understand* . . .

extraordinaire



ugbbgthmm . . . *to preserve life and limb under the circumstances.*



oog . . . *what strength and skill it takes* . . .

fun can be work . . .

Forced offstage again, he reappears through the trap door, this time no longer in peasant garb but, more suitably, in prince's attire, to dance a violent prisjadka (generally pronounced kazotska). These production shots were taken after days of intense rehearsal in which Kaye's wild energy exhausted even the experienced professionals with whom he worked.

THE END ←

Forgotten Dancers of the nineteenth Century

By Lillian Moore

Like so many precious things, the dancer's art is ephemeral. Perhaps its fleeting fragility, the inescapable fact that it can never really survive the actual moment of performance, is one of the things which makes it so fascinating.

Occasionally a dancer's name survives because she seems to epitomize the spirit of an era, as Taglioni symbolizes the very essence of romanticism. Another may permanently capture the imagination of the public because of the drama or tragedy of his life: Vaslav Nijinsky, removed from the world at the very height of his career, or Emma Livry, burned to death when she was only twenty-one. Others emerge from oblivion in the glowing pages of great critics like Theophile Gautier and Andre Levinson.

Dancers spring to life most vividly in pictures. The flying line of an arabesque, the tilt of a head, the curve of a delicate instep, on a faded page, is enough to suggest a personal style, and reveal a tantalizing glimpse of a dancer's art. In the quaintly beautiful lithographs of the nineteenth century ballet, artists long forgotten dance for us again.

The prints appearing on the following pages are from the Lillian Moore collection.

Ataliba König von Quito
im Ballet die Inkas
getanzt von M. Coralli.

Zelika, Königin von Quito
im Ballet die Inkas
getanzt von Mdlle Coralli.

TERESA AND JEAN CORALLI

To a dancer, the name of Coralli usually suggests one thing: Giselle, for which Jean Coralli did the original choreography. Actually the immortal Giselle was only one of nearly a dozen ballets which Coralli created for the Paris Opera during the 1830's and '40's. *Before he attained the dancer's mecca, Paris, he and his gifted wife had enjoyed long and profitable careers in Austria and Italy.*

Jean and Teresa Coralli were in their early twenties when they first danced in Vienna, about one hundred and fifty years ago. The exotic history of the Incas was a favorite ballet subject at that time (it was not José Limon who first discovered the Indians of South and Central America as dance material!) and a ballet called Alonzo and Cora, with a Peruvian setting, had been produced for the Court Theatre in Vienna by one JosephTrafieri as early as 1796. *Jean Coralli created his own Indian ballet, The Incas, in* 1807, *dancing himself the role of Ataliba, King of Quito, while his wife played that of the Queen, Zelica.*

EMILIA BIGOTTINI

A favorite of Napoleon, who once paid tribute to her grace and skill by presenting her with a magnificently bound set of the classics of French literature (she thanked him tartly by remarking that she would have preferred francs to livres), Emilia Bigottini danced at the Paris Opera for nearly a quarter of a century. When she retired in 1823, *a youngster named Marie Taglioni was dancing her first season in Vienna.*

Bigottini's dancing was not confined by the chastely modest costume — the Victorian "Sylphide" dress — which Taglioni made so universally popular. The first Empire liked its dancers to be free, and it liked to see the beautiful lines of their highly-trained bodies. Except for its raised, "Empire" waistline, the abbreviated, semi-transparent costume worn by Bigottini in Le Carnaval de Venise, a ballet produced by her brother-in-law, Louis Milon, in 1816, *might have been designed last season instead of a year after the battle of Waterloo.*

Never a technical virtuoso, Bigottini was noted for her lightness and elegance. Shortly before Noverre's death in 1809, *the great dance theorist set the seal of his critical approval on the art of the young debutante.*

Galerie Théâtrale
11.me Liv.n
N.o 42.
Déposé à la Direct.n de la Librairie.
(Académie R.le de Musique) M.lle BIGOTINI. (Rôle de la Folie.)
Dans le Balet du Carnaval de Venise
Imprimé par Langlois

TERESA HEBERLE AND FERDINAND ALBERT

Teresa Heberlé has crept into innumerable dance histories through the accident of one little anecdote. It seems that when Carlotta Grisi, future creator of the title role of Giselle, was a tiny youngster at La Scala, Milan, she showed such exceptional talent that she was nicknamed "la petite Heberlé", after the theatre's prima ballerina. But just who was the original Heberlé?

Shown here in what must have been, for the year 1832, *a daring and original "lift," Teresa Heberlé was a Viennese ballerina who had been an established favorite on the continent long before she appeared in London, where this print was published. Light, pretty, and lively, she had studied under Philippe Taglioni, and had even participated in the debut performance of young Marie Taglioni, dancing the Goddess Terpsichore to the girl's Nymph in La Reception d'une June Nymphe à la Cour de Terpsichore.*

Heberlé's partner in this lithograph is Ferdinand Albert, a classic dancer noted for his purity of style, who achieved something of a record by carving out a career as a premier danseur which lasted from 1803 *to* 1845! *Marie Taglioni made one of her earliest appearances at the Paris Opera in* 1827, *in Albert's ballet Cinderella.*

NATHALIE FITZJAMES

"Mlle. Nathalie Fitzjames is very young, pretty, with an air of distinction and a remarkable elegance; she seems to us to be destined to take her place among our best dancers; her movements are designed with precision and sincerity; she jumps well; her pointes are firm and neat . . ."

Such was the judgement of Theophile Gautier on the debut of Nathalie Fitzjames, in the ballet Les Mohicans, in 1837.

Perhaps it was this American Indian ballet which awakened her interest in the United States; at any rate, Nathalie Fitzjames was the only one of this little gallery of dancers who appeared in New York. She made her American debut at the Astor Place Opera House on November 27, 1850, *in Paquita. The aerial lightness of the dancer is exquisitely suggested in this delicate lithograph, which captures more than a suggestion of her fleetness and grace.*

Alex Lacauchie.
Mlle NATHALIE FITZ-JAMES.

The beautiful Fiocre sisters, Louise and Eugenie, were among the principal attractions of the Paris Opera in the glamorous days of the Second Empire, when the aristocratic, somewhat blasé members of the Jocket Club were arbiters of taste and style. They disapproved of heavy German opera and ballets given early in the evening, for they liked to linger over dinner, so they saw to it that Tannhauser was a failure in Paris. They loved to see the well-rounded legs of Louise Fiorce in the brief costume of a Cupid, so they encouraged the management to cast her in such roles as this Amour, which she played when Pierre de Medicis was produced in 1860. *Louise was seventeen, and already the veteran of four seasons at the Opera. Her career was short, in spite of its early beginning; she retired in* 1868, *at twenty-five.*

Her younger sister Eugenie, endowed with an even more magnificent figure, appeared to such advantage in the sleek tights of a boy that she was chosen to create the role of Franz at the first performance of Coppélia, in 1870. *It is strange to think that her beauty actually contributed to the temporary eclipse of ballet as an art form, late in the nineteenth century, by furthering the unfortunate practice of girls dancing men's roles, in travesti.*

THE END

Note: We are indebted to Ivor Guest, whose entertaining and informative book "The Ballet of the Second Empire" has just been published in London, for most of the information about Louise Fiocre.

Quoting

Poets have always been attracted by dance, the "mother of the arts", and many have chosen to compare it with poetry. Plutarch refers to dance as "silent poetry" saying, "Both have all things in common—reduction to essence; elusiveness of thought; joy in being beautiful and a basic concern with music and rhythm."

Beaudelaire makes the comparison by saying that "dance is as symbolic as poetry—as full of allusion and illusion," and that "both have a dream quality based on suggestion rather than explicit explanation."

Not only poets but men of letters and folk literature, too, have left us many pithy references to dancing and dancers The following is the first of a series of excerpts and quotations on that delightful subject.

Walter Sorell

"A nation's character is typified by its dancers."

Confucius

"Crane's stand on one leg, but cannot dance a step."

Anon

"Dancers are the rarest,
But the most beautiful flowers in the Garden of Art"

Oscar Wilde

"When you do not know how to dance, then you say—the drum is not sounding sweetly."

Ashanti

"All well-bred men should have mastered the art of singing and dancing."

Plato

"The dancer dies, but does not forget the shaking of his shoulders."

Morrocco

"He that lives in hope dances without music."

Anon

One of the loveliest of passages about a dancer is in a story by the great contemporary Danish novelist, Isak Dinesen. It is to be found in "The Poet", one of the author's "Seven Gothic Tales".

"It was that hour just before sunrise when the world seems absolutely colorless. . .

The old man, gray in his gray cloak, would have been nearly invisible even to somebody looking for him. In fact, he felt extremely lonely, as if he knew that he could not be seen. He dared not put his hand to the shutter for fear of making a noise. With his hands on his back he leaned forward and peeped in.

He had hardly ever been more surprised. . . There was but little furniture in the room. . . But from the ceiling in the middle of the room hung a fine old chandelier, and it was all ablaze, every candle in it being lighted. The big Russian music box was open, placed upon the old dumb spinet, and was pouring forth in high clear notes the tune of a mazurka.

The young mistress of the house stood on the tips of her toes in the middle of the room. She had on the very short diaphanous frock of a ballet dancer, and her little heelless shoes were fastened with black ribbons laced around her delicate ankles and legs. She held her arms over her head, gracefully rounded, and stood quite still, watching the music, her face like the placid, happy face of a doll.

As her bar of music fell in, she suddenly came to life. She lifted her right leg slowly, the toe pointing straight. . . higher and higher, as if she were really rising from the ground and about to fly. Then she brought it down again, slowly, slowly, on the tip of the toe, with a little gentle pat, no more than a fingertap upon the table.

The spectator outside held his breath. As before, on watching the ballet at Vienna, he had the feeling that this was too much; it could not be done. And then it was done, lightly, as in jest. One begins to doubt the fall of man, and not to worry about it, when a young dancer can thus rise from it again.

Standing upon the tip of her right toe now, she lifted her left leg, slowly high up, opened her arms in a swift audacious movement, whirled all around herself, and began to dance. The dance was more then a real mazurka, very fiery and light, lasting perhaps two minutes: a humming top, a flower, a flame dancing, a play upon the law of gravitation, a piece of celestial drollery. It was also a bit of acting: love, sweet innocence, tears, a *sursum cordae* expressed in music and movement. In the middle of it there was a little pause to frighten the audience, but it went on all the same, only even more admirably, as if transposed into a higher key. Just as the music box gave signs of running down, she looked straight at the Councilor (ed: the man outside) and sank down upon the floor in a graceful heap, like a flower flung stem upward, exactly as if her legs had been cut off with a pair of scissors. . .

At her direct clear glance he took alarm and drew back a little. When he looked in again she had got up, but remained as if irresolute, and did not turn on the box again. There was a long mirror in the room.

Pressing the palm of her hand gently upon the glass, she bent forward and kissed her own silvery image within it. Then she took up a long extinguisher, and one by one she put out the candles of the chandelier. She opened the door and was gone." THE END

Alicia Markova: her early years

by Anton Dolin

Continued from November

This is the seventh in a series of installments from the recently published Alicia Markova: her life and art. Reprinted by permission of Hermitage House. N. Y. Copyright 1953, by Anton Dolin.

(Alicia, at the end of her first season with the Diaghileff company was dismayed to have Diaghileff inform her that he intended to take all roles except Red Riding Hood in Aurora's Wedding from her.)

o

"But, Sergypop," she protested, "the company say I am dancing well, and there have been nice little pieces about me in the newspapers! Now you want to put me right at the back of the corps de ballet. Aren't I good enough?"

"My child," explained Diaghileff, "you are more than good enough, and that is why I am putting you in the corps de ballet. Last year you were a novelty, an infant phenomenon. You would have attracted attention in any case. Now, you must work and wait. You are to go right to the back and, by your own merit, work your way to the front again. Now you think me very unkind, but in years to come you will thank me for insisting upon such thorough training. I know you are capable of coming to the front, and before you are seen there, you much be an absolute mistress of every step you are called upon to dance."

Alicia accepted his decision without further protest. He must be right, of course, but it was a terrible setback after the glory she had earned during the first year. Having grown a little taller, she could now take her place in the corps de ballet without looking incongruous. Apart from her one remaining solo, Red Riding Hood, she danced as one of the warrior maidens in *Prince Igor* and was given obscure positions near the back cloth in *Les Sylphides* and *Le Lac des Cygnes*. Only after two years of incessant hard work did she win back her beloved Papillon in *Carnaval*.

Later Alicia was to realize that Diaghileff had no cut-and-dried rules for his dance rs. By treating each one differently and individually, he obtained the best from them. He would be cruel to a dancer if he thought she would develop best under such treatment. He would even take away all her roles except one, if such ruthless methods proved the most effective manner of making her dance her best—"just to show" the others! He never allowed any dancer to feel indispensable to the company—not even Karsavina or Spessiva! He seemed to get the best out of his artistes by keeping them keyed up and wondering what his next move would be. With masterly strategy he played off one ballerina against another, often withholding the parts they most coveted. No one dared relax or rest on their laurels, as there were always other splendid dancers only too anxious and capable of stepping into the shoes of the slackers and the self-satisfied. The sense of competition which pervaded the company produced results which have never been equaled since Diaghileff's death.

Alicia was a problem child in more senses than one. She was the first member of a ballet company to grow out of her costumes! Much to the annoyance and resentment of some of her colleagues, she had her costumes replenished more frequently than any of the other dancers.

This extraordinary child had a passion for black. As a little toddler in Finsbury Park she had a great liking for a little black fur coat, and at the time of the Kennington pantomime her favorite party dress was a black one, with a plain white collar. It seems she will always have this craving for somber colors, as today she is invariably dressed in black off stage. Diaghileff always dressed her in white, and most costume designers since his time have chosen white for her stage dresses, though she is capable of carrying off to perfection almost any color from flaming scarlet to pearly grays.

By taking infinite pains over her stage costumes and adapting existing designs to suit her extreme youth and fragile appearance, Diaghileff taught Alicia to know her weak points. Other members of the company said that in her growing period she was too thin, immature, and unfeminine to dance the roles which Diaghileff had given her. He recognized the usual signs of jealousy, but refused to alter the course of his master plan. He simply transformed her appearance by clever costuming.

Alicia was gratified to discover Sergypop was interested in her once more, and she gained enormous confidence in her stage appearance when she saw the results of the touches of genius he applied to her costumes. When she danced Papillon in *Carnaval*, he decided that the usual cotton dress would be too heavy, so he had a light, diaphanous organdy costume made for her in Paris, handpainted, instead of being appliquéd, which gave her extraordinary lightness and grace. She wore transparent Victorian pantalettes to conceal her legs, which at that time were rather too thin to be considered beautiful, white kid gloves, and dainty puffed sleeves to hide her bony arms and give a further touch of delicacy to the finished picture.

One last master touch was the double row of pearls with which Diaghileff broke her long neckline. He admitted that lithographs of Taglioni had given him the idea. The great eighteenth-century dancer invariably wore a choker necklace. Her arms were long, too, so she favored pearl bracelets to minimize the length and never stretched them to their full length, if we are to believe the contemporary prints.

When Alicia danced *The Nightingale* in London she was not allowed to wear the white silk tights prescribed by Matisse in Monte Carlo. The Lord Chamberlain forbade women to appear on the stage in over-all white tights, so a close-fitting pajamalike costume had to be devised. To conceal the thinness of her arms, Diaghileff had the sleeves becomingly gripped by bracelets of rhinestones.

A storm of protest arose in the company when Alicia was cast for Nikitina's former part in *La Chatte*, dancers of more generous proportions complaining that Alicia had no sex appeal and looked so unfeminine. Once again Diaghileff restored her confidence by running strips of white fur down the backs of her arms and gripping them with silver bracelets. On her legs he placed mica shields edged with silver, as a counterpart to those worn by her partner, Lifar. The result was highly satisfactory.

Throughout her association with the Diaghileff ballet Sergypop encouraged Alicia to be particular about stage costumes, and often effected changes in the original designs so that his baby ballerina would appear to the best advantage. When she was about to dance the Blue Bird pas de deux from *Aurora's Wedding* for the first time, she did not like the costume previously worn by Vera Savina, as it brought back rather painful memories of a serious stage accident in Monte Carlo. She remembered that while Vera had been dancing the Blue Bird, she had cut her arm rather badly on the jewels on Massine's costume when he was partnering her. She managed to finish the pas de deux, but collapsed afterward. Of course the costume had been cleaned before it was altered for Alicia, but the sight of the faint stain, which would not have been visible from the auditorium, so horrified the child that she could not wear it.

Diaghileff appreciated her feelings, and had the design copied in taffeta.

Alicia gave her first performance of the Blue Bird in Manchester, when the company was on tour. Diaghileff saw Alicia wearing the costume at the dress rehearsal. On her head she wore the ostrich feathers used by Vera Savina.

"That headdress is wrong," he said. "Ostrich feathers look vulgar on the child. They are not graceful enough. She must wear a turban with bird-of-paradise plumes."

Turning to Mrs. Marks, who was dressing Alicia at that time, he said, "Take this five-pound note and go out and get some blue bird-of-paradise plumes."

It was not an easy task in Manchester, at

(*continued on page* 71)

photos by zachary freyman

a concerto duo on the road. . . .

it takes more than dancing

By Emily Frankel and Mark Ryder

● Right now we're touring Israel, and when we return next month, there's a transcontinental American tour of thirty-five performances waiting for us. Of course, we're excited about both tours, but the American one is particularly gratifying because we booked it all ourselves. You see, we've been acting as our own agents most of the time since we began our joint career five years ago.

Five years ago — 1948, to be exact. That's when we were married and decided to perform together as concert dancers in the modern idiom. Although we had both done plenty of dancing — Emily with Charles Weidman and Peter Hamilton — Mark with the New Dance Group Company and the Martha Graham Company — we were relative beginners in the ways of independent concert performing. What's more, our mutual exchequer was very slim — so slim that our first furniture was strictly of the orange crate variety.

But we had acquired a studio-home of our own! We used up all our money (and plenty of energy) painting, plastering, floor scraping, building barres, installing mirrors, making partitions, and even wiring electrical outlets. After our first flurry of energetic building and moving-in, we found that we owned some brooms, a set of carpentry tools, a bed, a table, and the friendly orange crates.

It wasn't a very impressive beginning for a concert career. But it *was* a beginning. We decided to support ourselves temporarily by teaching and by renting our shiny new studio out to dancers by the hour. We had visions of using the rest of the time for the pure joys of creation.

Pretty soon a sort of schedule set itself up. It went something like this: 10 to 1 — rehearsal; 1 to 2 — lunch; 2 to 5 — rehearsal; 5 to 6 — errands and housecleaning; 6 to 8 — teaching; 8 to 9 chatting with pupils and dinner; 9 to ? — plans, plans, plans!

It didn't take us long to discover that if we were to start a concert career, it should be soon — money or no! For to us there was nothing more stultifying than the plight of most New York concert performers. Because of lack of initiative or perhaps ignorance of the possibilities of touring, they remain rooted in New York City where they give three or four performances per season and direct the rest of their energy into endless teaching.

We decided that if we were going to mature as artists and if we were going to earn our living from performing and not from teaching, we'd have to organize a program and take it out of town. How easy that sounded! After all, we loved to dance, and it just meant finding an opportunity to do more dancing.

Or that's what we thought. But young artists with no New York reviews to their credit — and modern dancers to boot! — are poison to the established concert managements. We just simply had to book our own tour.

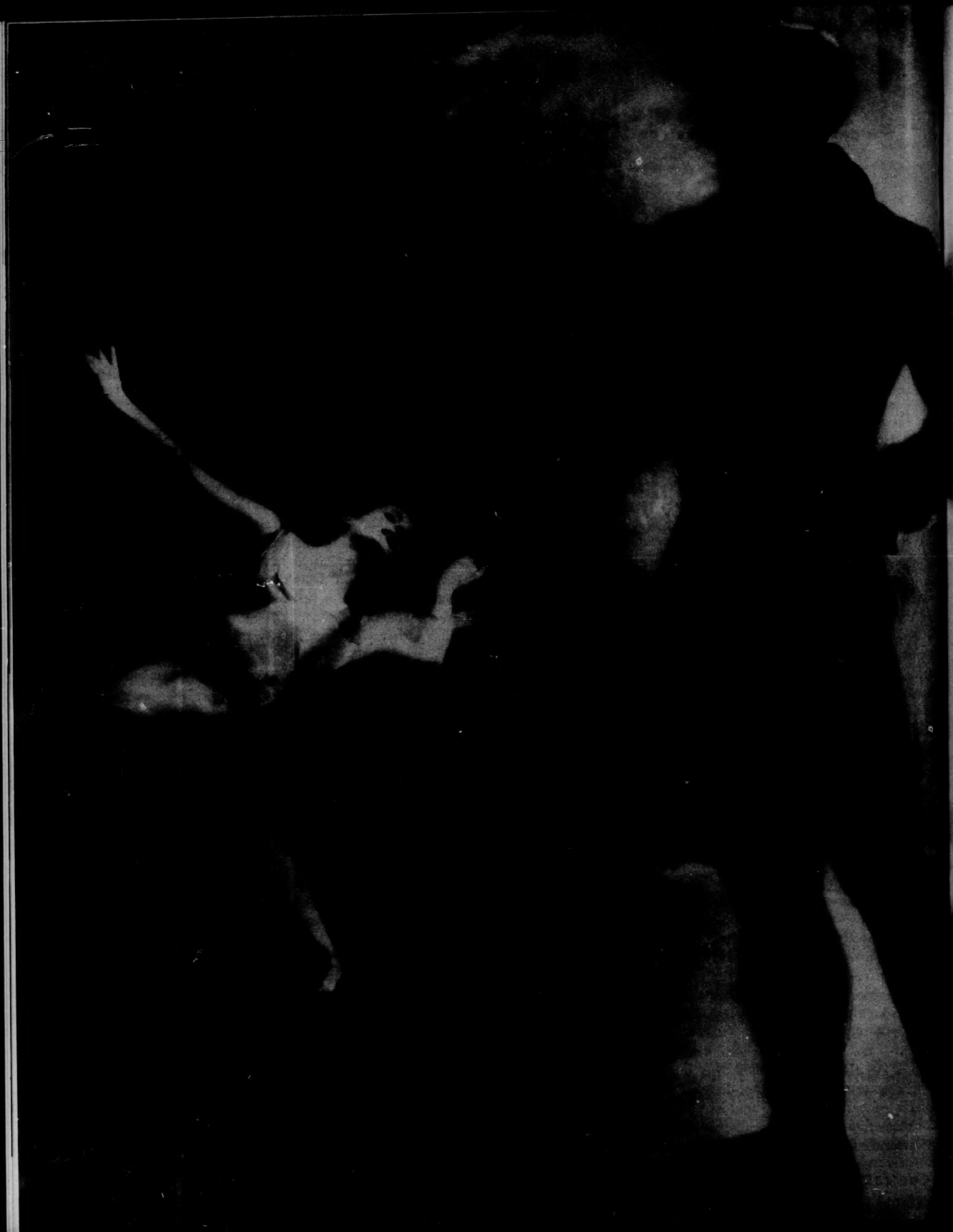
Anybody who has been around dancers knows that they would rather rehearse all day and strain every muscle to near-breaking than do five minutes of typing. But we typed. We licked stamps, too, and stuffed envelopes and answered inquiries, and . . . well, we did everything that a good concert manager does.

That first enthusiastic year we wrote to 1,200 colleges and universities. (A list of them was obtained from the Superintendent of Documents in Washington). What did we send them? Well, someone had told us that a "brochure" was necessary. But a brochure meant pictures of dances and descriptions of our past accomplishments as a team. We had neither.

So we did the next best thing. We improvised a few costumes and had our pictures taken in them. When the pictures came back (and they were pretty dreadful), we cut them up like bits in a jigsaw puzzle. Then we pasted the parts together helter-skelter and made a "montage." This we called our "repertoire." Actually only one real dance existed at the time.

With childlike faith we took our brochure material to a printer. He advised a fancy patent-leather finish paper for it. That seemed fine to us. Only when we began to mail our

(*continued on page* 34)



(*continued from page* 33)

1200 precious brochures did we discover that the paper suggested by the printer was so heavy that it increased the postage rate on our mailing.

After the brochures were all in the mail, we literally held our breath. Each morning's mail delivery became the most crucial experience in the day. We'd interrupt our practice while Mark dashed down the four flights of stairs to the mailbox. Emily would wait at the top for his footsteps — slow or bounding, and for the sound of his voice — dejected or triumphant.

Slowly, very slowly, answers came in. But then our trouble really started. They asked for "mats" — for "glossies in quantity" — for "heralds" — for "press books" — for "window cards." Each time one of these requests came in, we had to find out what the item was and then hastily devise it.

It all went pretty well until someone asked for a copy of our program. We didn't have a program. We had only one dance to our names. But we sat down and thought up the titles of seven dances and sent them off. Then we set about composing the dances. Strangely enough, the titles all proved workable when we finally had our program.

Then someone asked for a contract. All we knew was that it should contain something about "party of the first part" and "party of the second part." We devised one. And again luck was with us. For the contract form proved so practical that we still use it virtually unchanged.

To all these forms, which are now routine to us, we eventually added a lighting cue sheet. For we discovered that local technicians, especially on tours like ours involving one-night stands, are far more efficient if all their lighting tasks are carefully outlined for them. After our first tour, words like fresnel, leko, elipsoidal, olivet, gel, and others became a natural part of our growing professional vocabulary. And we learned how to ask for the most pleasing effects with the simplest of means.

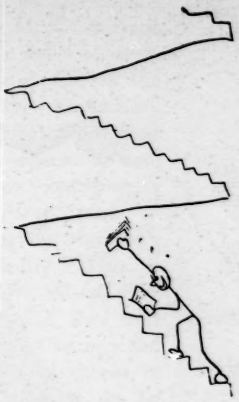
At the beginning, every time one of our prospects "bit" we got so excited that we wanted to say "yes" right away to whatever date they offered. But we soon learned about something called mileage. We acquired a wall map with colored pins, and Mark grew a whole drawer full of road maps that were eagerly scanned every time an offer came in.

Finally a little tour of sixteen concerts began to take shape. And one by one, the dances were born. But dancing was only the beginning. We couldn't afford to have costumes designed for us. We couldn't even afford good fabrics. For patterns we took apart clothing that we knew fitted us well and made basic shapes. And with the aid of bright bits of felt and a sequin or two, we got our dances costumed. True, they weren't elegant. But they were cheerful. And Emily, who had consistently flunked sewing back in her school days, discovered that she had a way with a needle.

Music was the next hurdle. A hired accompanist was out of the question. Furthermore, some of our dances were done to special sound effects and combinations of sound.

we go on tour

doodles by Emily Frankel



We invested in a simple sound system; had our music recorded; and were all set to conquer the concert world. Our conquering chariot was a temperamental 1941 De Soto taxicab repainted a bright blue and guided by Mark with a one-day-old license in his pocket.

The car had no heater or defroster. And it was full of mysterious holes. While riding across the plains in the dead of winter, we took turns stuffing the holes with rags and leaning out to pour defrosting liquid on the windshield.

When we worked up speed on the open roads, the hood began to flap frantically. It had to be taped down. But that meant a whole special operation each time the hood was lifted to put oil in the car. In addition, the infernal machine started only when the door was vigorously slammed.

One day we stopped short for a red light, and the back bumper fell off with a depressing crash. But the final blow came on the last lap of the trip. On the way into the Holland Tunnel, in the midst of traffic, the brakes gave out, and the "Blue Beetle" rolled unceremoniously through every light in sight.

When we returned from that first tour, we made our New York debut. And we felt that it was far better than if we had started out in New York. For the kinks were ironed out; we had firmly established our characterizations; and we were in command of our material. Starting in New York with seven untried dances would have been disastrous.

The critics were kind, and that was a big help in preparing the publicity material for our next tour. For we were already hard at work writing letters and addressing envelopes.

(*continued on page* 48)

. . . . with Strings attached

by Nelson Lansdale

● After *their* strip-tease dancer Bubbles LaRue took off all her clothes, she reduced the act to its ultimate absurdity by taking herself apart, limb from limb.

Bizet's "Carmen" has been performed all over the world in who knows how many versions, but *they* discovered a new angle when, on a recent Fred Waring TV show, *they* presented everybody's favorite opera from the viewpoint of the bull!

"They" are puppeteers Bil and Cora Baird. Graduates of the night club circuit, the Bairds and their small friends have made stops at the Ruban Bleu, the Persian Room of the Plaza, and the Cotillion Room of the Pierre, as well as many less exalted establishments. Their work was featured in the Broadway musical "Flahooley" several seasons ago and John Martin of The New York Times, reviewing the season's dance achievements soberly passed judgment on Mirabel, tiny star on strings, in precisely the same context in which he considered the work of other theatre dancers.

Of late the Bairds have devoted most of their time to TV. Appearances on such big-time productions as Ed Sullivan's "Toast of the Town" (for which they once illustrated Saint-Saens' "Carnival of Animals"), Tallulah Bankhead's "The Big Show" and "Your Show of Shows" (for which, with Imogene Coca, they worked out a puppet version of "The Whistling Kettle and the Dancing Cat"), have kept them very busy. So busy that they were, unhappily, obliged to refuse Leonard Bernstein's offer to "choreograph" Milhaud's "Le Boeuf sur le Toit" at Brandeis University last summer. They are currently under contract to CBS-TV and appear frequently on that station.

Unless puppets are simply jokesters in the style of Charlie McCarthy, nearly everything they do could be called a kind of choreography, since it is movement carefully designed and directed in space. Something like fifty percent of the Baird-created characters are direct or satirical comments on some kind of dance — ranging from the modern of Martha Graham (under whom Cora has studied) to the previously mentioned burlesque queen. At Radio City's Music Hall, Bil once used a 40-foot dragon which he had designed, as a partner for a five-foot tall dancer, manipulating the monster from above the curtain. When Pavlova died, it was Bil who staged the memorial tribute at the Roxy Theatre. On the great, darkened stage, a pair of ballet slippers (manipulated with shoe-button thread from 50 feet above) appeared in the spotlight, bourréed across the

floor and disappeared. The performance had a magic that touched the heart.

An attractive, highly civilized couple in their late thirties, the Bairds are not just entertainers who move dummies around on strings. They have a surprisingly definite point of view about the characters they have created, and they insist on their qualities and special talents as puppets, not people. "In other words", as Bil explains it, "it wouldn't be sensible to create a puppet to do what Eglevsky can do — you'd do better to watch Eglevsky. Our dancers do what Eglevsky and others *can't* do."

Mirabel's wooden feet, for example, have been carefully hollowed out and filled with lead so weighted that whenever her feet touch the ground she's in a perfect parody of the ballet positions. Dancer Helen Tamiris helped them devise the choreography for one of their more recent stars on strings, Scheherazade, (in action on opposite page). On the workshop stage of their studio is a male dancer whose heels have been shaved back to a fraction of an inch so that he will be able to out-dance Eglevsky in the perfect super entrechat!

In the field of satire, this technique has yielded some fairly hilarious results. The Bairds' line of cancan dancers have no heads, for example, because their skirts are up in true cancan style over the spot where their heads would be if they were people instead of puppets. A favorite creation is the Pony Ballet — a visual pun involving twelve beautifully stacked babes who might have stepped out of the line of any Broadway show. But the beauties are equipped with horses' heads, hooves, and tails. On "The Whistling Wizard," the half-hour CBS-TV show which they ran for 42 weeks, they created a ballet of oysters for a pearl diver sequence. For a guest appearance on another TV show, to dramatize the hit song "If I'd Know'd You Were Coming I'd Have Baked A Cake," they worked out a soft-shoe dance between the knife and fork, two mice and a mixing bowl.

They parodied the Boswell Sisters as three skittish calves — and the Boswells loved it. They also created a dancing cow called Dorothy LaMoo, on whom Miss Dorothy Lamour's comments were either not printable or not made public, or both.

They have just finished another pair of faceless rhumba dancers, where the emphasis is on the hips, shoulders and legs. In 1939, Pablo Picasso explained at the great Museum of Modern Art show of his works in a succinct sentence: "Through art we express our conception of what nature is not." The sentiment is the same when Bil explains: "Lots of dancers would feel better if they had smaller heads or longer legs. We just fix that to suit ourselves. As to control, puppets can move faster, or if necessary, slower, than any dancers who ever existed."

Nebraska-born Bil (his own abbreviation of William) attended the University of Iowa and the Chicago Academy of Fine Arts, served a five-year apprenticeship as a puppeteer with America's late master of the art, Tony Sarg. With Sarg, he also worked on Macy's famous Thanksgiving parades; later he created a ballet of cows, flowers, squirrels and birds for Swift & Co. at the Chicago World's Fair of 1933. In this production, Ballerina Brooksie (for Brookfield butter) performed 4,500 times—still a puppet record. Cora was an up-and-coming New York actress with Broadway experience in such plays as "Noah" and "Valley Forge" when an obscure actor named Orson Welles put on Marlowe's "Dr. Faustus" for the WPA Federal Theatre Project, at the Maxine Elliot. Bil created puppets for this production representing the seven deadly sins; they met when Cora turned up as the voice of Envy, Gluttony and Sloth. (The Maxine Elliot is now a TV playhouse in which they have appeared some seven times on the Ed Sullivan show.)

With a permanent staff of seven and their 14-month-old son Pete, the Bairds now live and work—with very little Envy, Gluttony or Sloth in evidence—in a converted carriage house hard by the Hudson in Manhattan's 70th Street. Local legend says it was used as an alcohol cutting station during Prohibition by Dutch Schultz and his mob. Downstairs now in the workshop is a population calculated to give any of the bootlegger king's customers the DTs: some 700 little characters, more than half of them with names and well-established personalities of their own. In boxes marked "Hands," "Feet," "Extra Legs" etc., and under construction are the parts and costumes of many more to come.

Cora and Bil Baird in their studio — Bil admiring Mirabel

young Dancers section

a father's story

by Michael Sheriden

Whenever the ballet comes to town and it seems to come very often, I sigh and watch my bank balance go down, down, down! Indeed, the first whisper that a company is about to have a season means that the squeeze is on. There is nothing gentle about this squeeze. Last September our "Day at the Ballet" cost exactly $67.95.

It all began when our daughter Andrea, aged 12, discovered Moira Shearer in "Red Shoes." It was a red letter day in my life as well as in my check book. The picture produced the conviction in Andrea that there was only one career that could mean anything in a girl's life. Could she please, she asked, join Miss Bruff's Salle de Ballet next week. "No," I said, "we don't have that kind of money." Anyway ballet as a profession for our Andrea left me as cold as last year's Police Gazette.

I should have remembered that whenever my wife and I have given the "go" sign to any of our daughter's burgeoning enthusiasms, her interest in the project instantly lapses and dies. It's a "If Daddy and Mummy approve it can't possibly be any fun," philosophy.

However, as I have said, when the subject of taking ballet lessons was first brought up we didn't have sense enough to approve. If only we had! Within a month, the extent of Andrea's new interest was all too painfully obvious. The local Public Library called to say that Springdale balletomanes were on their heels because five of its most popular books on ballet were out and long overdue. Would I kindly, the librarian requested, see that Andrea returned them at once, and would I please provide her with $2.49 in cash with which to pay the fines.

The following day the Gifte Shoppe called up to say that the Degas postcards had arrived and would Andrea kindly come and pick them up. The woman added that Andrea was to come prepared to pay cash. Then Dr. Spangler called, more than a little piqued that his ballet recordings were so long in finding their way back to him.

Hardly had I returned home one Friday night, settled myself in my favorite chair, patted the dog, lit my pipe and smelled the good smell of pot roast and apple pie than my darling daughter Andrea perched herself on the arm of my chair, ruffled my scant locks and purred that there were still a few vacancies in the local ballet school.

"Rumor," I said shortly. "There are never any vacancies at Miss Bruff's. You have to be entered for that school before you are born.

"Honest, Daddy, there is a vacancy. Trudy has whooping cough and can't go this fall. I can have her place. Please!"

"No," I said. I made the additional mistake of telling my wife about the vacancy at Miss Bruff's at dinner. She at once became Andrea's co-conspirator. "After all" she said sitting up very straight and lookinug very maternal, "Andrea is exactly the right age for ballet lessons and it might be good for her. A girl needs grace and poise—"

At first it was possible to be obtuse, but behind my wife's pointed remarks there lay a pernicious collusion between her and Andrea. Egged on by her own nostalgic memories of "what might have been" if she had been allowed to study ballet when she was a child; of what she had missed by not being old enough to have seen Pavlova strewing the footlights with swan feathers; always ending up with "Of course I always wanted to dance myself but my parents . . ." The outcome was that I made out a check for Andrea to "take" ballet at Miss Bruff's.

But did it end there? It did not. Andrea has a sister Manuela who is six years old. Manuela felt frightfully left out. If Andrea could take dance lessons, why couldn't she? My wife became firm, or almost as firm as well-set junket. "Manuela may go to class and watch Andrea take her lesson," she pontificated, "but she's too young for study."

This statement proved untrue. Manuela came back from first grade next day saying, "Six-year-olds do too take dancing. Jo-Ann goes to Miss Buff's and so does Judy. And Gwendolyn," here tears dripped down Manuela's cheeks, "Gwendolyn has taken lessons ever since she was three. Why can't I?"

My wife and I both explained at once. My wife in terms of clothes. "They're expensive and if you wait a year or two you can wear Andrea's," she said reasonably. I spoke in terms of cash. "But to no avail." No doubt about it. As parent and provider of all good things it was up to me to find the where-with-all though up to now it had seemed to be mostly the where-without. We entered her. The nets were tightening.

Someone should have told us that no intelligent little girls can even pretend proficiency in the dance unless they give it their hearts' blood. One of the most expensive angles of ballet is the need for budding ballerinas to view prima ballerinas and danseur nobles in person. We found out this facet of ballet much too late to do anything about it. We should have known the day that Tchaikovsky records replaced Howdy Doody on television that we had embarked on the long expensive road to being ballet parents.

How to spend money which we did not have became the subject of many family conferences. It was finally decided that the children should earn their own spending money if they wanted special ballet treats. We created household chores for them to do. Dishwashing, hanging out the clothes, picking up toys, putting away their clothes and roller skates were all included in the dime a day contract. That dime a day business nearly proved our undoing, for the enthusiasm of our amateur dish-washers was equalled only by their ability to break dishes faster than we could replace them. Hanging out the clothes provided far more amusement to them than it did my wife's tidy soul. Seeing her clean linen bedraggled by being used first in a scarf dance was not conducive to a placid disposition. One day Manuela, by means of an intricate system of ropes and clothes pins dreamed up by Andrea, went winging along the wires of our clothes line, flying gracefully before the clothes she was supposed to be hanging up. I suppose we should be happy that Manuela did not hang herself, for instead of alighting gracefully on the rain barrel as per Andrea's instructions, she knocked it over and was left dangling in mid-air, too heavy for Andrea to release. Their combined shrieks brought half the neighborhood as well as the local police and fire departments.

As for the water ballet when Andrea and Manuela took over the cleaning of the bathroom the less said the better, though I spoke at length to the plumber on the subject of small girls and hot water taps which suddenly spouted untold gallons of water when turned the wrong way. The plumber seemed both unconvinced and uncooperative, spending most of his time mumbling something about my not knowing what real trouble was if I only had two small girls instead of his five fearsome boys.

In December a sudden quiet enveloped the house. The full length mirror vanished from the master bedroom. The laundry pole from the yard and the pail of resin from my garage wood-working shop went ppppht. Mysterious, too, was the constant coming and going, not only of Andrea and Manuela up and down the attic stairs, but of many other little girls who giggled and squealed and pounded the stair treads as if their dainty sandalled feet were hoofs.

"What goes on?" I thundered one evening after dinner, weary of the noise especially after having refused for the umpteenth time to consider the idea of taking my daughters to the ballet.

"Dear papa," Andrea said pacifically, "we are just making a theatre and practice room all our own up in the attic. We'll be very quiet, but if you won't take us to the ballet we thought it would be nice for us to give a ballet performance ourselves." My wife and I then inspected the attic. It was very well equipped with the things we needed downstairs in the practical business of living. The bedroom's full length mirror was balanced on two of our regular kitchen chairs, the clothes pole, the only really long, one was nailed to the attic wall. It made an excellent barre, but we had to dry the clothes in the cellar. As for the resin. It was just fine except that it made a three inch layer on the floor and I feared some young ballerina might be snared in it indefinitely.

From three to five every day little girls jumped and kicked and fell down hard. So did quite a few spots on our bedroom ceiling. Not the least of our troubles were the telephone calls of annoyed parents complaining about the bumps and bruises, splinters and sprains their offspring suffered when they played over at our house.

"Look here, Mike," my wife said one day, "why don't we take the kids to the ballet? We'll make a bargain with them. My mirror, my clothes pole and your resin pail to go back where they belong, and no more dancing except, perhaps, in the garage. We could make a day of it in New York. Educational, you know. Museum of Natural History, the Planetarium, etc. If we got them started thinking about the trip maybe they'd forget all about this ballet craze."

It seemed like a good idea, so we embarked on it. We live in the country and have no car, so there were two full and two half fares to New York, all round trip, of course. Lunch on the express was fun and so was dinner at Lindy's. The children so seldom come to New York that we added Playland and a group family photograph to the day's trip. After dinner we took a ride around Central Park in an old Victoria, complete with walking horse. The total, plus our tickets for the performance (the girls paid for theirs) was $67.95.

But it must be admitted that that expensive day came close to being a day of conversion. We really enjoyed every minute of the performance, and have our daughters to thank for bringing us to our first full evening of ballet.

It turned out that my wife and I are our daughters' most severe audience and most lenient critics. We borrow from them the books on the dance which they get from the library, discuss dance personalities, and watch performances in the movies and on television with the same "it can't go on without us" spirit that they have. Our children look at us with admiration when we quote John Martin of the New York Times or Lillian Moore of DANCE Magazine. It has brought all four of us together in a wonderfully friendly way.

"Vive la danse" I say. To it I dedicate my allegiance, my daughters, and my depleted bank role. Point of information, my wife thinks I'm pretty wonderful.

THE END

Merry Christmas
and
Happy New Year

Starting at the top, read from left to right across each branch: Kay Dyche, Margie Walsh and Chotsy Daniels—pupils of Kotchetovsky, Houston, Texas; Ronnie Lee—pupil of Jack Stanly, N.Y.C.; Patricia Hall—pupil of Patricia Perry, Seattle, Washington; Cynthia Seeley—pupil of Evelyn Le Mone, Pasadena, Calif.; Janice Roger—pupil of Jeanne Ploger, New Orleans, La.; Sally Weiss and Joel Rappaport—pupils of Nina Tinova, N.Y.C.; Purita Aseniero—pupil of Fe Sala Villarica, Cebu City, Philippines; Sandra Bozoki—pupil of Alexandra Warinek, Forest Hills, N.Y.

Robert Fisher—pupil of Merriem Lanova, San Francisco, Calif.; Ellen Rambolt—pupil of Lucas Hoving and Marthe Kreuger, Silvermine Art Guild, Norwalk, Conn.; Ed Roll (American Theatre Wing's Faculty Fund Dance Scholarship winner)—pupil of Ernest Carlos, N.Y.C.; Diana Toland with father John Toland—pupil of Dorothy Toland, Red Bank, N.J.; Gene Hoffman (scare crow) and Billy Cumbaa—pupils of Elberta Woodward, Miami, Fla.; Ronnie Schwinn and Sue Shepard—pupils of Lera Rae, Dayton, Ohio; Sherry Frank—pupil of Dorothy Fisher, Seattle Washington; Linden Foo and Angeline Ng—pupils of Claire Corridon, Singapore, Malaya.

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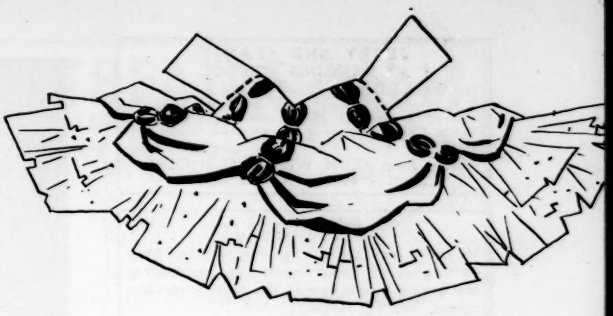
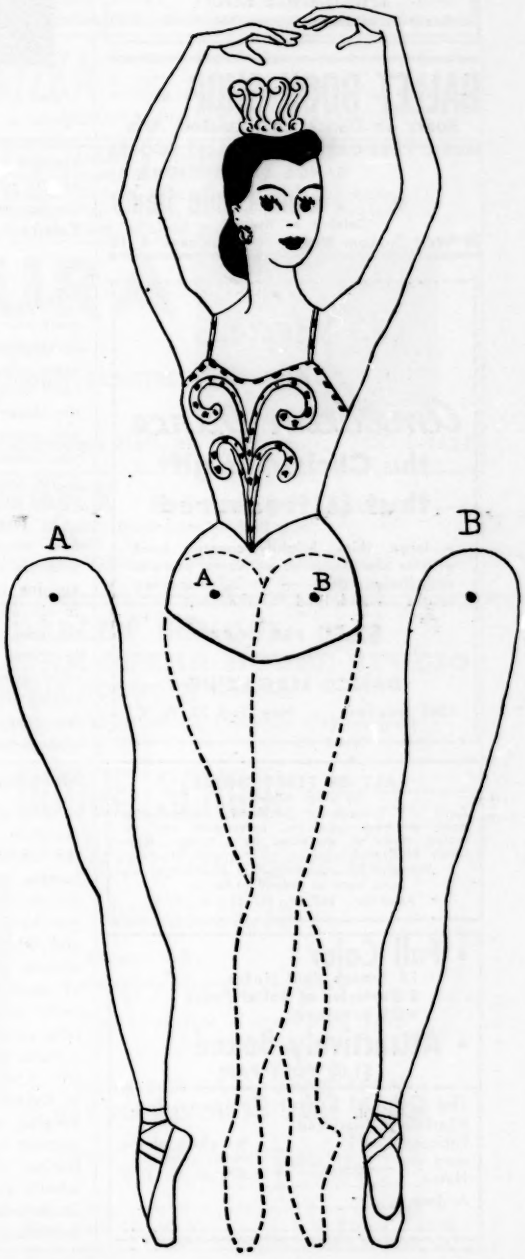


The Sugar Plum Fairy:

a movable ballerina



Directions:

Paste sheet on cardboard or heavy paper.

Cut out doll, cutting off dotted lines, which are only to show position legs can take.

Cut out legs A and B.

Thread needle with short length of thread and tie knot at end. Push needle through dot at top of leg A and through doll's hip at dot A. Take needle off thread.

Repeat for leg B and dot B.

Tie two threads together at back. Tie snugly.

Cut out tutu and fold tabs back at dotted lines. Fold over doll's hips.

Costume can be colored with crayon if you wish.

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Studio Series

Planning Costumes for your Recital

by Bob Vorreyer

One of the most time and energy consuming efforts in the preparation of a recital is its costuming. We have asked Bob Vorreyer (known as Mr. Bob) to share with us the results of his years of experience as dance teacher and as costume designer for Theatrical Fabrics.

●

Only by starting your recital preparations early can you hope to produce a professional looking show. and it is not a day too soon to start planning *right now.* Remember you can't write the show, teach the show, direct the show, produce the show, be in the show and expect not to be a nervous wreck when you finish. You can be sure this will happen if you don't start delegating your work early in the game.

At least six months before your recital date you should choose the theme for your program and the type of dances you will use, keeping in mind that few recitals are given in air-conditioned halls and it is best to keep the program fairly short and running smoothly. Some of the ways to do this are by eliminating as many curtains as possible by having scenes with several groups on stage at one time, and by using well-coordinated entrances and exits.

Financing Costumes:

There are several plans for payment of your costumes. Many teachers find a deposit for the material, made by the parents several months in advance of the show, takes care of the situation. Of course this necessitates that you have a pretty good idea of how many and what you want before you state the amount of the deposit. Have it large enough to cover all the possible expenses as it is easier to refund money than to get an extra fifty cents.

Some schools use a weekly deposit plan of fifty cents to pay for the costumes, but this is liable to involve a good deal of bookkeeping and is not always successful. The costume cost might be included in the regular tuition, if that seems to work best. Some schools put this entire problem of costumes in the hands of the head costumer. She does everything; collects the money, plans the costumes with the teacher, buys the material, etc. This is wonderful if you have a person who can fill this spot — or a person can be trained for the job (which is a full-time job) and put on your regular school staff.

You should explain your costume policy to the parents when they first enroll their children in your school so there will be no question. Hold to this without exception — you must remember that you operate a business. There should be definite rules about refunds on costumes if a child moves from the town or, because of illness, is unable to continue her studies. No refunds should be made after the material has been purchased, and no items bought for anyone who has not made the deposit. (Many of you find yourselves paying for half the costumes, never to be reimbursed).

Try to keep pupils from joining the show late, after material has been bought, as this will eliminate trying to match fabrics, unnecessary phone calls, resetting the program and a host of other complications. The people whom you may annoy by sticking to your rules would be of little value to your school.

And one last thought; you are only acting as a purchasing agent for your students, so keep their costume money in a separate account to avoid complicating your tax problem. You're running a business, remember.

Next month we will have an entire article on what *you* should know about design, fabric and patterns so that you can discuss them intelligently with your designer and give your sewers practical help.

Designing Costumes:

Often there is someone nearby who has a flair for design and who can handle the job of doing your costumes. Some teachers use the Art or Home Economics departments of the local high school. Whomever you choose, be sure she understands what you expect and desire. It takes a clever person to do an entire show within your budget without having it lose the freshness and appeal that a good show requires. Another good solution is to use a theatrical designer to do your costumes. They specialize in fabrics, designs and accessories and are experienced in handling recitals. Whatever you decide, a detailed list

should be compiled and sent to your designer. When making up this list keep it in mind that you will want the children to have attractive costumes but with a minimum number of changes, and that you want to work on a minimum budget. The list that goes to your designer should contain the following information:

1. The age of the children.

The age determines not only the yardage requirements, but the cut and style of the costumes. Feathers and material that tend to be stiff and scratchy are not good near the pre-school child's body. Mitts are bad for them also as they are apt to have itchy noses in the middle of a dance. Two piece costumes do not work out well with the tiny ones unless net or elastic is used to anchor the two pieces together. Net or elastic straps must be used even on the teen agers as it insures comfort for the dancer, and keeps the costume in place during the dance. Skirt lengths, bodice gathers and full sleeves have helped many to look more attractive, depending on age.

2. Type of dance.

Of course a tutu would look out of place in a soft shoe number. Remember "tap dance" covers a big field, so a little adjective will help: jazz, rhythm, buck, clog, etc. The same applies to ballet and toe numbers. There are the character dances, jazz toe numbers, simple waltzes — some requiring long skirts and some tutus while others may be gathered skirts. Many group numbers feature a solo dancer whose dance will be different but whose costume should blend with the cut and color of the group costumes. If a dance is an acrobatic number where the soloist has a special proficiency to display, this should be stated.

3. Running order and last year's colors.

Next if possible (and it will be possible if you have a well-planned show), is the running order the recital. Your list will have the order of appearance of all groups and solos so there will be no color repeats but a rich harmony of colors and values. (There may be colors and styles that you don't like, but personal likes and dislikes should be held to a minimum or you may find yourself with an all red and blue leotard show!)

4. Music to be used.

The name of the musical number for the dance is often the title, too. This gives the designer the mood of the number and often the color for the costumes. "Red Tango" for example, would indicate a red costume with a Spanish design.

If all this information is given at the beginning, fewer changes will have to be made at the last minute. These four items, explained as fully as possible, will help your designer determine costs.

Extremely important, to parents primarily, is the cost per costume. Costumes do cost money even if old ones are re-worked. You should consider that the total cost of your

(*continued on page* 47)

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(*continued from page* 45)

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And so these are the five items which should be on the list, explained as fully as possible as early as possible.

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The next problem is getting your costumes made. A dressmaker, of course, will undertake the whole job, for a price. This often runs into a large expense as many dressmakers do very finished hand work which is not necessary for recital costumes. Hand work takes time and time is money.

There are other methods beside the dressmaker. Some schools use the assembly line method; one mother makes all the ruffles, another the trunks, another the bodices, etc. This seems to work quite well when there are several mothers in a class who are able to sew. A third method and probably the best is where the school has a costume supervisor who makes all the samples, and each person on her staff of sewers does costumes for an entire class. This will insure a uniform effect, whereas when each mother makes her own child's costumes, the effect is very often lost even if one person cuts the patterns.

If you do want to solicit help from the mothers of your students or organize a staff of workers, it is important to approach them and get them started very early so that they will not feel rushed, and will be able to give you what you want.

When you start sewing, try to have the fitting sessions so that they will not interrupt your regular teaching schedule.

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(*continued from page* 35)

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Ballet on Discs

by M. Lurje

This month's column is devoted to a little known work from the pen of a man who devoted most of his time to opera bouffe, and who, as an opera composer, ranks second only to Offenbach. Unfortunately, on this side of the Atlantic André Messager's work is hardly known and even less played. This should shortly be rectified, for masters of truly light music are few and far between, and Messager ranks among the best of them.

Born in 1853 and a student of music at the Ecole Niedermeyer, Messager and his fellow student, Gabriel Fauré, were pupils of Camille Saint-Saens. His first major success was an operetta, La Bearnaise, given at the Bouffes-Parisiens in December 1885. This was followed the very next year by the three act ballet, *Les Deux Pigeons* (from which this suite, dedicated to Saint-Saens, has been drawn). *Les Deux Pigeons*, with a book by Regnier and Mérante, scenery by Rubé, Chaperon and Lavaster, and choreography by Mérante, was first produced at the Paris Opera on October 18, 1886.

The story is based on what is probably the best known of La Fontaine's fables, the one in which he warns lovers to be content with their happiness and not to risk it by even the most temporary of partings. Two rustic lovers, Pepio and Gourouli, are the protagonists. The action takes place in Thessaly, on the seacoast bounded by the Aegean Sea.

Gourouli complains to her mother that her fiancé Pepio is unaccountably melancholy. She is afraid that he is bored with her. She points out two pigeons on the window sill and tells him that they are happy because they love one another. As a distraction the two lovers imitate the pigeons in their manners of courtship; pretend to quarrel, separate, return and become friends again. However, Pepio once again returns to his boredom and Gourouli remains alarmed at his ennui. Suddenly in the distance a band of gypsies is heard. The gypsies enter and give a number of dances in which Gourouli joins, but her chaste dancing does not interest Pepio. On the other hand, he is quite carried away by the fire and attractiveness of the gypsy dancers, and is particularly attentive to one of

the gypsy girls. Gourouli, piqued by jealousy, shows her prowess as a dancer before the whole troupe. But Pepio is so taken by the gypsies that he wishes to share their life, if only for a short time. Gourouli reluctantly lets him go but, on the advice of her mother, follows him in disguise. In the second act the gypsies are seen arriving at a village. They offer a display in which the Danse Hongroise figures. Gourouli joins them but the festivities are broken up by a violent storm. Pepio has already been robbed and the only shelter he can find is beneath a tree, which is immediately struck by lightning. To complete the similarity to the pigeon-traveller in La Fontaine's fable, he is set upon by a mob of children. In his misery he thinks longingly of his home, the comfort and affection that he has left; and the last act shows his return and the welcome that he receives from Gourouli and her mother.

The arrangement of the music in this recording follows the form of a suite which, although it may be acceptable musically, is very complicated from a balletic point of view. It is disconcerting for the Entrance of the Gypsies to be recorded before the Scene and Pas de Deux of the Pigeons thereby upsetting the logical sequence of events. There are five recorded numbers comprising the suite. They are described as movements: 1. The Entrance of the Gypsies; 2. Scene and Pas de Deux Pigeon; 3. Theme and Variation; 4. Danse Hongroise and 5. Finale.

Richard Blareau, conducting L'Opera Comique Orchestra of Paris, turns in a credible enough performance if one can accept occasionally turgid tempi. Concerning the music itself, what there is of it (and there is certainly little enough of the original two act ballet left) is a charming example of late 19th century ballet music. The gypsies enter to a spirited march and the Scene and Pas de Deux is, at first, coy then regains its dignity in the form of classical pas de deux, which ends with a delicately fluttering coda. The Theme and Variations begins gently, almost lyrically, and quickens to a presto coda in the final variation. The Danse Hongroise is filled with fin de siecle suedo-realistic touches. The finale is gay, danceable, and makes a rousing curtain-call ending. This is charming music and the only recording on long playing records of a seldom offered piece of ballet music (the Paris Opera brought with them only a greatly condensed version). London surfaces and sound are excellent. For lovers of light music this is a definite must.

The disc is effectively backed up with the "Danse Slave" and "Fête Polonaise" from Chabrier's opera *Le Roi Malgre Lui.*

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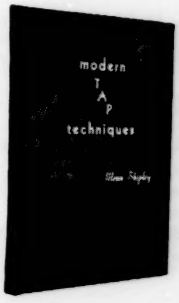

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MAMBO — TODAY

"What's in a name? Is the smooth, sophisticated Cuban style *Rumba* finding popular acceptance under the name of *Mambo?*

The term *Mambo* is today used to designate two forms of *Rumba* which are quite dissimilar in appearance. As a foundation for either the smooth or hectic style, however, the same or similar basic rhythm and step variations are taught. The outward differences come later, depending upon the skill attained, the predominance of smooth or jazzed-up band music, conservative or jitterbug temperaments and a predilection for closed dancing or for opened-up fancy steps.

Leading teachers of *Mambo* appear to be in accord on three fundamental points: (1) That the basic *Mambo* step is derived from Cuban style *Rumba*; (2) That this basic step can be described as a Forward and Backward Open Box, as contrasted with the Side Close Forward (or Backward) square box step of *Rumba.* Not too infrequently, since *Rumba* first took us by storm, we have heard Cubans say, "We dance on a diamond, not a square." (See Figures I and II); (3) That the foot placements are made on Cts 2 3 4 of a 4 beat measure instead of the 1 2 3 as in *Rumba.*

There is a refinement of point 3 on which there is also considerable agreement . . . the typical dance band renditions, with their unique tie-in of the claves beat over a two-measure phrase, make a 4 beat counting seem incomplete. So, even though some teachers use a "4 count", the step sequences are usually taught to fit the two-measure 8 ct phrase.

Although these three points have been accepted today under the name of *Mambo*, those conversant with Cuban style *Rumba* have for many years tried to introduce to the American public this same open box with its different step counting. Apparently it has taken the jazzed-up version of the Cuban "Son" and a new name to arouse the dance public to an acceptance of a different rhythmic counting. Maybe, as in 1910-15 when Ragtime Jazz helped to introduce the smooth, sophisticated Foxtrot, so tomorrow we may well thank the hot syncopation of *Mambo* for introducing through the back door the ultimate in suave, elegant *Rumba*, with an accompaniment of soft, ear-pleasing music.

While the so-called *Mambo* steps are not difficult to master, the main problem has been and still is to find an easy way to pick up this new rhythm. Every studio reports the sadly amusing incidents of students standing immobilized before the phonograph, trying to pick up the correct musical beat. There are also many who, because of this difficulty in picking up the correct beat, dance the *Mambo* step patterns with the customary *Rumba* Q Q S interpretation.

There are two reasons why the *Mambo* or Cuban style rhythm is elusive:

(1) We are accustomed in general to take a first step on the first beat of the measure. Our *Rumba*, of course, has followed this rule.

(2) We have ignored the significance of statements made by many Cubans . . . "the rhythm is in the hips — not the feet." Careful observation reveals that they mean exactly what they say . . . every step is originated in the hips . . . every foot placement is controlled from the hips. Further analysis reveals that the rhythm of the phrase is actually initiated on the ONE BEAT . . . not by the feet . . . but in the hips, which gives an inward release of the free foot and prepares for the succeeding sequence of foot placements. A similar slight hip shift takes place on ct 5. The hip, knee and ankle action of a relaxed golf swing will give an approximate idea of what happens on all 1 and 5 beats of Mambo.

While there is no perfect answer — and many devices have been tried — it would seem simplest to do what the best exponents do. Prepare for each four count sequence by an initial motivation and release on the natural beat for so doing, that is, on counts *one* and *five* of each two measure phrase.

FIGURE I — BASIC STEP

Feet in side pos, about 8 inches apart

Ct			
1	.....	.....	Shift to L F — with inward release of Rt knee and foot
2	..... R F		Bw
3	..... L F		Slight pick up — in place — Rock Fwd from R F
4	..... R F		To side of L F — same as starting pos
5	.....	.....	Shift to R F — with inward release of Lt knee and foot
6	..... L F		Fwd
7	..... R F		Slight pick up-in place — Rock Bwd from L F
8	..... L F		To side of R F — same as starting pos

FIGURE II — BASIC BREAK

Similar to above, except that Man steps Bwd away from Partner on ct 6. The Man's Rt hand is released — the Man's Lt hand and Lady's Rt hand remain in clasped position as arms extend to open distance between Partners.

FIGURE III — SIDE BREAK

First 4 cts same as in Fig 1, stepping Swd on ct 4. On ct 5 — clasped hands are released. Lady does Bwd Rock ¼ turn Rt away from partner. Man's part 5 to 8 same as in Basic Break.

FIGURE IV — STEP OVER and FREE TURN

1 — 4 — First half Basic Step
5 — Man releases Rt hand and starts slight turn to Rt — Lady to Lt
6 — Man's L F — Lady's R F step through
7 — Rock Bwd to foot remaining in place
8 — Face Partners
1 — Start turning in opposite direction to that of ct 5
2 — Step through — Partners turning away from each other
3 — Still turning away from each other rock to foot in place — Man's L F, Lady's R F
4 — Complete turn to face Partner with swivel on foot — in place
5 — 8 — Finish with 2nd half of Basic Step

FIGURE V — COMMANDOS

1 — 4 — First half Basic Step — Feet together at ct 4
5 — Pull in Lt hip, knee and foot
6 — L F to Lt
7 — Balance to R F in place
8 — Close L F to R F
1 — Pull in Rt hip, knee and foot
2 — R F to R
3 — Balance to L F in place
4 — Close R F to L F
5 — 8 — Finish with 2nd half Basic Step

FIGURE VI — SPOT TURN

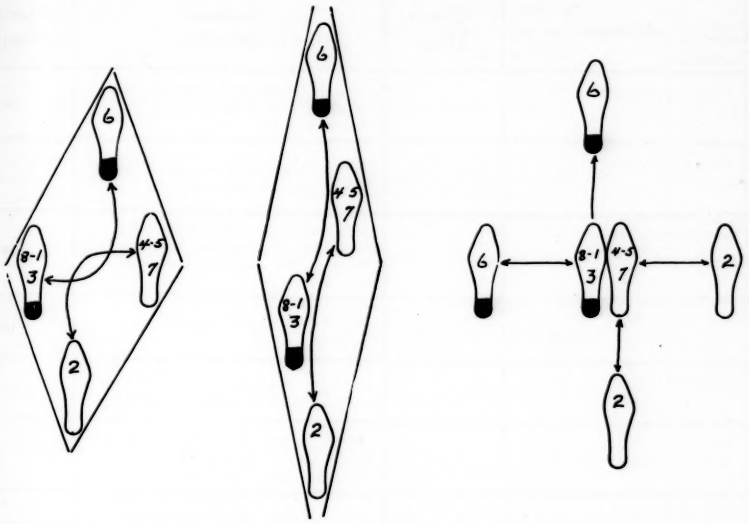
1 — 4 — First half Basic
6 — Fwd — circling Lt
7 — " " "
8 — " " "
2 — " " "
3 — " " "
4 — " " "
5 — 8 — Same as Second half Basic
2 — Bwd — start retracing circle
3 — " — circling
4 — " "
6 — " "
7 — " "
8 — "
Into first half Basic on next ct 2

FIGURE VII — SPOT TURN FROM BREAK

1 — 8 — Basic Step
1 — 8 — Basic Break — Man steps Swd on L F on ct 8
2 — R F — Swd behind L F — facing Partner
3 — L F — Swd
4 — R F — Closes sharply to L F. Lady closes slowly twd Partner on cts 2 3 4, same as her Fwd steps in Figure VI
5 — 8 — Finish 2nd half Basic Step

EXPLANATION OF DIAGRAMS

Diagrams A, B, C show 3 typical momentary stances on cts 8 and 4 (A) Sideward (B) Slightly Fwd & Bwd (C) Feet together. A and B are interchangeably used to start the dance, as described in Fig I. Diagram C shows the Commando Step as described in Figure V. All three #8 and #4 foot positions are used throughout the dance to lead into and out of different variations.



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compiled under the auspices of the National Council of Dance Teacher organizations

Key to Abbreviations

H.S. . . . . High School
da. . . . . dance
prof. . . . . professional
tech. . . . . technique
(blank) . . . "no" or no answer to questions
✓ . . . . "yes" in answer to questions
dcr. . . . . dancer
sch. . . . . school
exp. . . . . experience
tchg. . . . . teaching
P.E. . . . . Physical Education

Dance Dep't or Other Dep't	Collaboration with other dep'ts	Degree and/or Experience required for instructors	Students have become			
			Professional Dancer	College Dance Teacher	Private Studio Teacher	Teacher of Prof. Dance
P. E. & Drama	occasionally with drama dept.	MA & exp in tchg	✓	✓	✓	
P. E. for Women	✓	most instructors have MA tchg & prof exp	✓	✓		
P. E. for Men & Women	✓	BS; tchg exp		✓	✓	
P. E.	✓	MA; tchg & prof exp			✓	✓
Health & P. E.		BA or BS				
P. E.	✓ frequently	BA or BS; preferably both tchg & prof	✓	✓	✓	perhaps this year
P. E. for Women	to a very little degree	BA or BS, want MA; tchg exp, concert exp not nec.		✓		
Women's P. E.	✓ drama, art & music	BS required, MA preferred; tchg & Prof exp.		cannot answer		
P. E.	to some degree	MA minimum requirement; tchg & prof exp	✓	✓	✓	✓
✓ as part of P. E. Dept.	a great deal	BS or BA, MS or MA; tchg exp.	✓	✓	✓	✓
P. E.	✓	BA or BS; tchg exp		✓		
P. E.	✓	BA or BS & preferably an MA from recognized univ.; prof exp desirable but not essential	✓	✓	✓	
✓	✓	BS with specialization in dance; cannot **require** exp				
✓ under P. E.	✓ combined Arts Festival	MA with work in da. besides; tchg exp				
P. E. for Women	encourage fine arts courses	BA or BS, tchg exp.	✓	✓	✓	✓
Health & P. E.	✓	prof. exp	✓	✓	✓	✓
P. E.	✓ mostly with music dept.	BA or BS with major in da or P. E. ; prof exp	✓	✓		
P. E. for Women	plans being formulated for collaboration next year	BA, preferably MA; prof exp not necessary, tchg exp desirable				
✓ under P. E.	✓	tchg exp	✓	✓	✓	✓
✓	✓	tchg & prof exp	✓	✓	✓	✓

(to be continued next month)

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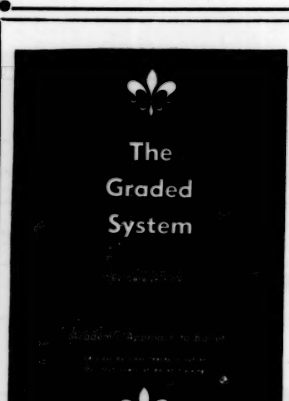

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Dictionary of Ballet Terminology

continued

53. Balançoire: As leg swings forward, body leans back, as leg swings backward, body leans forward.
54. Grand rond de jambe: The leg is carried in a large half circle en l'air.
55. Pas de bourrée changé: Alternating feet step back on the demi-pointe, side on the demi-pointe, front into demi-plié.
56. Jeté: A jump, in which one foot brushes sideways into the air descending into demi-plié, replacing the other foot which is lifted sur le cou de pied.
57. Balancé: Alternating feet perform a light jeté, a step in place on the demi-pointe, and a step into demi-plié.
58. Chassé: A spring from both feet, landing on one foot, the other sliding to an open position.
59. Grand jeté en tournant: A large jump, in which both legs change positions in the air in back of the body.
60. Sissonne fermée: A travelling leap from both feet, in which one leg extends en l'air, and follows supporting leg into fifth.
61. Sissonne ouverte: The same as sissonne fermée except that the dancer finishes on one foot, the other remaining en l'air.
62. Emboités: Jumps from one foot to the other, with legs changing positions in the air.
63. Soutenu en tournant: A series of turns, performing a battement soutenu before each.
64. Dessus: Over. In steps which are performed dessus, the working foot passes in front of the supporting one.

(*continued on page* 57)

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(*continued from page* 56)

65. Pas de bourrée dessus: Alternating feet step front demi-pointe, side demi-pointe, back into demi-plié, pointing free foot à la seconde.
66. Dessous: Under. In steps which are performed dessous, the working foot passes in back of the supporting one.
67. Pas de bourrée dessous: Alternating feet step back demi-pointe, side demi-pointe, front into demi-plié, pointing free foot à la seconde.
68. Pas de bourrée couru: Travelling swiftly in fifth or first on demi-pointes or pointes.
69. Pas de basque: Alternating legs move to the side, forward, together.

(*to be continued*)

*These definitions, compiled by Carolyn Parks under the supervision of Muriel Stuart, are part of Stepping Tones' "Vocal Dictionary of Ballet Terminology". We reprint them by courtesy of Mr. Lou Silvers, director of Stepping Tones.

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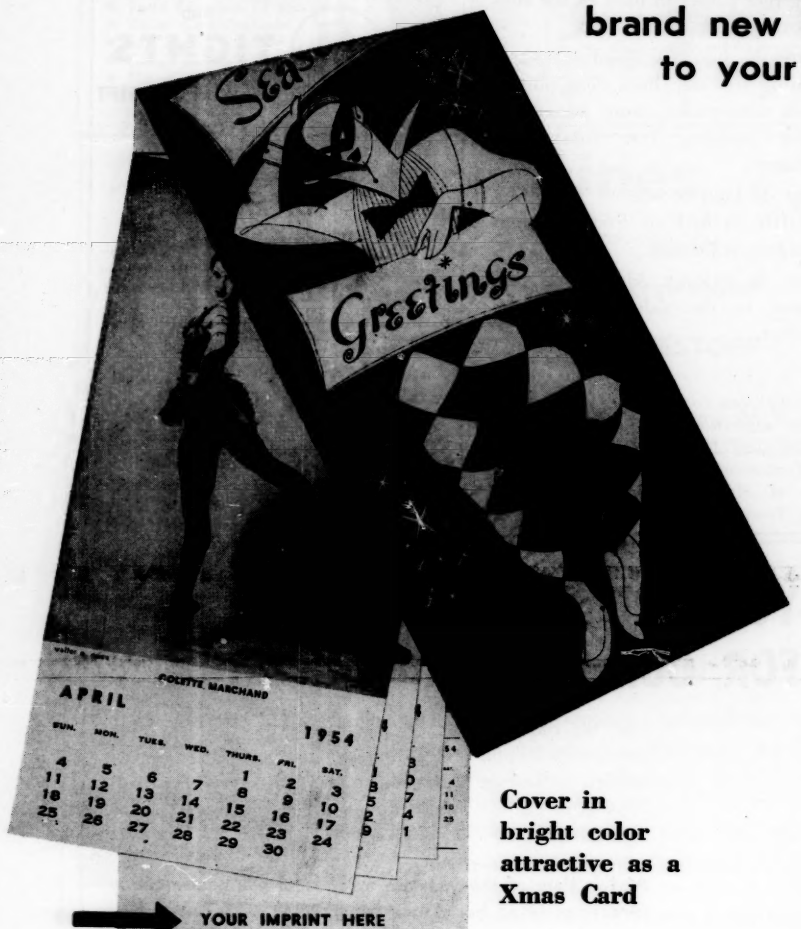

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"I Always Wanted to Dance"

by Blanche Evan

III. THE MIRACLE OF MYSELF

● *We continue to seek a basic technique for creative dance that will respect the body's limitations and at the same time establish a comprehensive base for movement potential. It is clear that we must be governed by such knowledge as we can obtain of the function and structure of the body. Man constructed the instruments of the other arts but in the case of dance (and voice) the instrument was constructed for him. "Human ingenuity can never devise anything more simple and more beautiful or to the purpose than Nature does", according to the wise words of Leonardo de Vinci. The creation and selection of a dance technique plain and undramatic, devoid of pat "forms" of expression, can leave the student relatively free of influence, and make the way clear for the student's own movement imagery.*

The "I" who "always wanted to dance" may be a woman of 20 or 30 or even 40 years, with body set in a lifetime of physical habits: Drooping shoulders, lax stomach muscles, feet conditioned by the high-heeled shoe — hips thrust back in sway-back, etc. This body must be prepared for dance. We should set about to undo the misalignments; to transfer the energy of muscles acting under nervous tension and to build up muscles to support the new alignment to its proper function. Alignment refers, of course, to posture. To the layman, posture is located mostly in "spots": "I have round shoulders", or "my hips stick out". One of the most difficult pedagogic tasks is to convince her that posture is the result of the reconditioning of the entire body — balancing the relationship of one part to another — not a place. For instance, reconstruction of the shoulders is of little avail if the feet are weak and unable to support the body. Conversely, a new stance will change the tonicity of the feet. "Good posture" may be the last achievement after seasons of work.

The dancer has to contend directly and indirectly with the four hundred and thirty four muscles and two hundred and six bones of the body — it is clear that without a postural center, she would be lost. The dancer's objective is to achieve a basic stance from which she can deviate far in movement, but with security, since she can return to it through conscious control. Postural attainment for daily carriage can be treated as an isolated objective only in the very first phase of correcting misalignment. Beyond that, the use of posture in dance makes demands upon it not essential to its limited through magnificient everyday use.

There are some of the concepts that need revision in the attitudes of the amateur. And then there are the many concepts to be born. Let the student address you in her own terms.

"I" Speaks:

I am now in a studio where I am compelled to see myself as I am — horrible thought! For instance I was asked to observe how the joints of my toes move. Probably for the first time since infancy, I really looked at my feet — and I was so fascinated at their movement I found myself taking off my socks (I was the only one in the class wearing them). I no longer saw the malformations and the ugly corn — I saw the toes and ankles go up, down, pointing one up, the other down, finally each ankle describing a circle.

We learned the six basic directions; forward, back, side, side, up, down, and their connecting vertical and horizontal circles, and applied them to action of the joints separately and in their unified deportment. "Exercises of Discovery" they were to me. It is intriguing that each shoulder is constructed to move independently on the shoulder girdle, but that where one hip goes, the other has to follow! When asked to curve my spine forward to the ground and move my back up and down I "naturally" bounce my head, thinking — erroneously — it is my back!

When I stretch forward I make a great effort but the harder I try the more my muscles tighten and the less I can "reach". There is so much to understand.

The Teacher Explains:

When you stretch forward, the front muscles contract while those along the back need to lengthen. If, instead, you contract them through nervous or misplaced effort, you prevent them from stretching. Obviously you cannot make a rubber band long and short simultaneously; a muscle behaves similarly. You can add intensity to a stretching muscle beyond functional necessity, but that becomes dramatic and is out of place in these fundamentals.

Your body now is full of forced and false contractions acquired through disuse; through careless habits of movement, and produced by mental tensions. Together they add up to muscular rigidity. The unnecessary muscular contractions act like rivets of petrified wood blocking the

(*continued on page* 60)

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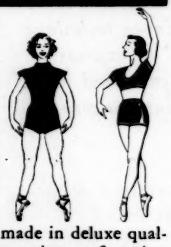

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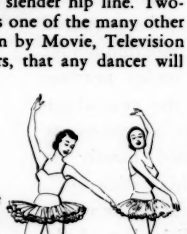

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blanche evan . . .
(*continued from page* 59)

natural spring or leverage of the body. Frozen muscles and petrified joints prevent both stretch and spring; they make impossible the functioning of allotted muscles for their work; they prevent the employment of muscles as expressive vehicles of dramatic or emotional content. They can be dangerous since they interfere with the body's reflexes of self-protection.

We cannot here remove the emotional causes of your tensions — that is within the role of psychiatry, not of dance. But we can temper the nervous effort and try to remove the misplaced muscular tensions that interfere with function; reduce them to a state of relaxation so that they may take on their true functions; and redirect all this wasted energy to purposeful expenditure.

"I":

This new attitude toward my muscles brings tangible results whereas the constant advice of a dancing friend to "relax", had been to no avail. Our aim is getting clear to me. It's to achieve maximum power with minimum strain.

We do no extreme movements; these basic exercises, with their logical growth in complexity, are difficult to do meticulously, for they seem to tap the very roots of function. Each new movement is a surprise, yet fits into the whole like a spoke in a wheel.

As the weeks go by I find I no longer resent my body. The revelation of the powers given by nature and now being restored, disclose a miracle of structure and purpose — the miracle of myself. My body has been a treasure chest with the lock turned rusty and I have been so ignorant of its wonders. I am relieved of the burden of emulating the ideal professional dancer's body — I understand and accept the fact that my body is the instrument for expressing *me*.

Yes, first to restore. It is not easy, but even at my age muscles can respond and my body can cope with dance problems of coordination and balance. As for balance, I sometimes wonder why we are so afraid of it (*Does it symbolize the core of our insecurity?*)

Teacher:

The child learns to walk by stumbling as well as by standing straight. Isn't it more interesting to lose your balance dancing than not to lose it in a safe position? Balance is learning to make the continuous, linked adjustments to center. Though balance appears to be still, it is the least static of all dance phenomena: like a placid sea that holds beneath its surface all its turbulent life and shifting currents.

"I":

Our lessons begin to move more and more from the realm of functional exercise to dance technique and rhythmic improvisations. At times we do kid-stuff — walking, and simple elevations; how embarrassing that I didn't

know how to gallop. We did swing coordinations and waltz rhythms — the latter surprisingly difficult since the waltz is to be in the body rather than in feet first.

* * *

It was many many weeks later when we were asked to improvise — no, not on "Voices of Spring" — but on:

Lead Belly Work Songs!

"What should we do?" We had learned nothing in our so-called technique that we could use to express the song. Eighteen lessons and we had no mold in which to shape a dance . . . no technical form to be used as a shell for expression.

We listened to the music and analyzed the words — hammers and picking cotton and the frenzy indicated by the singer — and how frenzy might make for disorder in one's space directions or it might make one stick rigidly to a fixed line of direction. Best of all I was not asked to "express" myself. That would have been utterly embarrassing and at this stage, fruitless. I didn't mind, perhaps I was even eager, to put myself in the place of someone in the outside world.

Soon the room was transformed into dance. That music was too definite in beat and too compelling for us just to mime the words. We were exhausted. And then the flood of questions: "Is that what you wanted?" we asked the teacher.

"I wanted only for you to dance as you felt."

"But is what we did right?"

And her answer: "Was it right for you?" (*no satisfaction here*).

"Well, I enjoyed it!"

"Then isn't that enough for your first improvisation on a work theme?"

"But I don't remember what I did."

"That," she said as she put the disc away, "is *because* you enjoyed it." (*I didn't understand until two seasons later what the teacher really meant: to lose one's self in improvisation is to find a deeper self.*)

* * *

Strange Pulls:

In the fifth lesson of the third season, about the 77th hour of study, we delved into the strangest class we had ever had. Did you ever place your right leg into a back left diagonal lift, with arms held, your right arm away in a downward right diagonal and the left straight forward? And use such a design in moving through space by changing locomotion? (*Is this sheer perversity to confuse us?*) So the lesson went — mathematically; its purpose to "disassociate" our limbs — later the torso, too — from that very ease of direction we had worked so hard to attain. A series was then built which the teacher called a "Study." It reminded me of the pianistic studies of Clementi and Czerny in that it was "developed on a single theme and designed to perfect the student in a certain mechanical problem." We were not

(*continued on page* 63)

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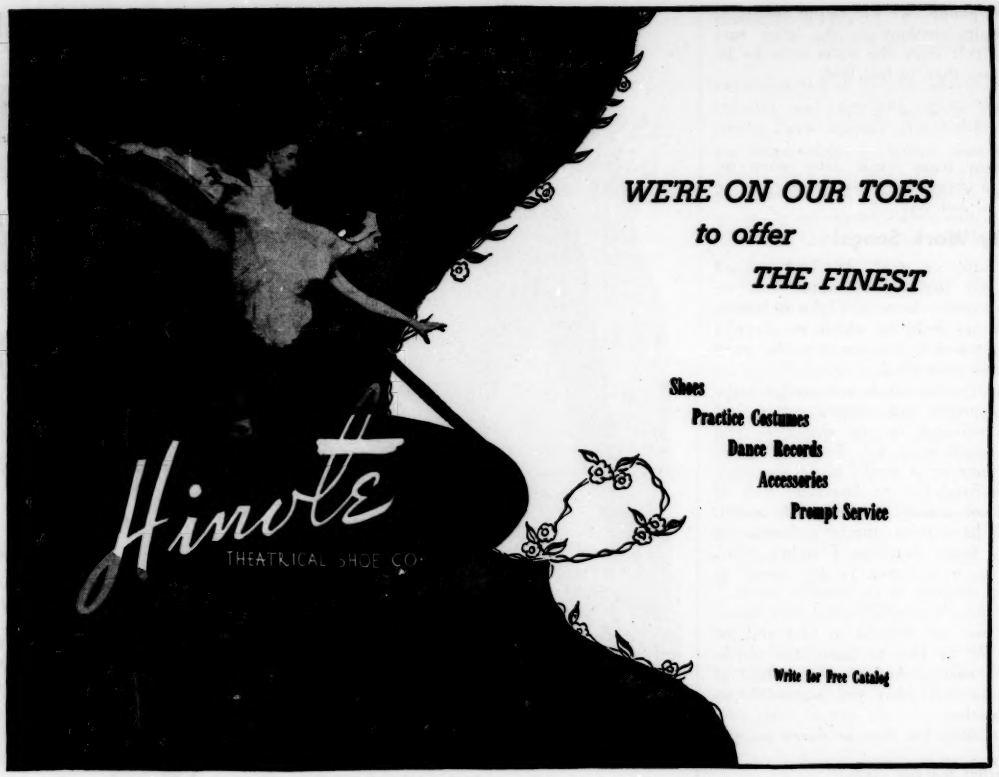

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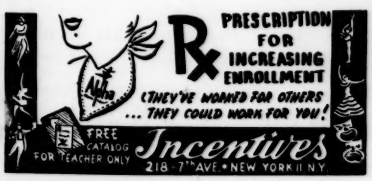


blanche evan . . .

(*continued from page* 61)

permitted to call it a dance. Its sole purpose was experience and practice in "disassociation."

We were then asked to take supine positions to start with, thus making it impossible to repeat the movements we had learned. The strangest music I had ever heard filled the room. "This improvisation will be called "Strange Pulls."

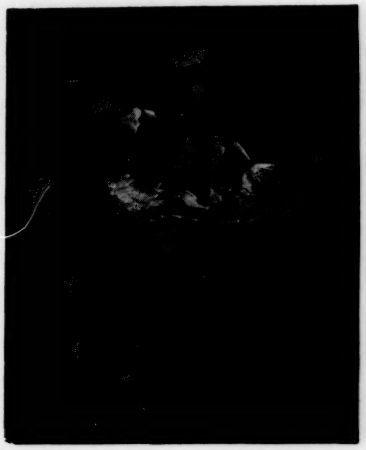
Our bodies succeeded in breaking the patterns of symmetry and habits of movement though these habits now looked *good*: that is they were no longer careless, they spoke of acquired skill not made automatic. We had reached a point where it was necessary to inform us, always through action, of the range of movement happily known to dance, in order to have at our command growing technical scope for growing content.

Exploration had now advanced from the miracle of myself to the miracle of the movement of dance.

* * *

Riding home in the subway that night I remembered — it came to me in a flash — the time when once before I had tried to improvise on a theme called "asymmetry", and failed. I had forgotten all about it. Though it had been meant for me I had dropped it by the wayside on the heap of unfinished experience. No wonder the teacher's class notes are so thick — filled with lost thoughts of so many students, and with ways to follow up their tracks and so establish continuity despite the limitations of once-a-week class.

(The final article of this series appears in the January issue)



Thirty Russell Hartley paintings of the Sadler's Wells Ballet and S. W. Theatre Ballet (incl. the one above) will be on exhibit at the Maxwell Galleries, San Francisco during the month of December — concurrent with the Sadler's Wells engagement in that city.

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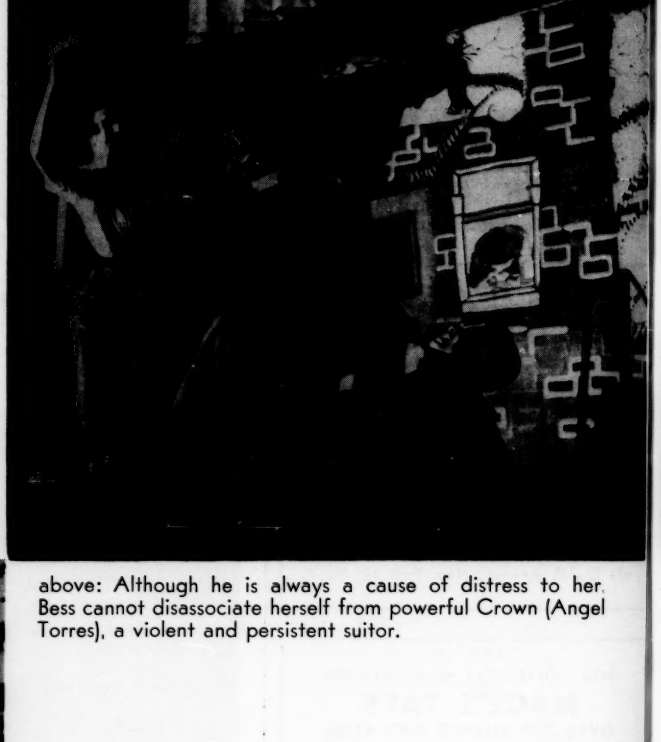
THEY'VE DONE

THREE LOVES HAS BESS; Bess (Arlene Mirchin) begins a dance with gentle betrayed Porgy (Earnest Tamara)



above: Although he is always a cause of distress to her, Bess cannot disassociate herself from powerful Crown (Angel Torres), a violent and persistent suitor.

below: Bess with gay and irresponsible Sportn' Life (Raymond Milan)

photos by clemens kalisher

Emanuel Lavinsky, director of the Young American Dance Group and its recent dance production of "Porgy and Bess," converses back stage with Laverne Hutchenson, who sings the role of Porgy in the current Broadway version of the classic Gershwin musical.

IT AGAIN:

a lesson from amateurs

● Last year a young New York school teacher named Emanuel Lavinsky achieved what seemed like a minor miracle. He organized the students of one of his music appreciation classes (at P. S. 4, an elementary school on New York's underprivileged Lower East Side) into a dance group. And they performed a complete ballet of their own devising.

The work, based on Aaron Copland's "Billy the Kid," was so delightful (See DANCE Magazine for February, 1953) and spontaneous, that it attracted the attention, not only of Mr. Lavinsky's superiors on the Board of Education, but the professional newspaper critics as well.

After it was all over, and Mr. Lavinsky began to announce plans for further productions, the skeptics shook their heads. "It won't happen again," they said. "The first production was an accident. That kind of enthusiasm cannot be sustained — especially with children."

How wrong they were! For earlier this year, Mr. Lavinsky's young charges (now organized as a voluntary, extra-curricular project called The Young American Dance Group) put on a production of "Porgy and Bess" that was nothing short of breathtaking.

The work, based upon the Robert Russell Bennett symphonic arrangement of George Gershwin's music, was performed for the first time on a variety program in which many elementary school children were involved. There were speech-making adults; a youthful ukelele band strumming with painful diligence from printed music; some long-legged adolescent girls in a timid tap dance; and a tense and pallid young piano virtuoso.

Then came the recorded strains of "Porgy and Bess." Soon the stage was tumbling with life — a vigorous, utterly realistic life. A chubby thirteen-year-old strutted across the stage swinging her long-handled purse. A blonde eleven-year-old rolled his eyes and eagerly followed her. Miniature women gossiped and preened; the "men" scuffled and loitered. Finally they all joined in an exuberant dance — full of flavor — full of individuality — and full of disarming directness and vitality.

With a kind of subtle dramatic ease, the individuals began to emerge. A fragile dark-haired girl (with an amusing habit of jutting her leg out in a puppy-dog-like arabesque) joined an equally fragile little Negro boy in a duet that was touching enough to bring tears to the eyes. As Porgy and Bess, they displayed a devotion and mutual absorption that set a perfect dramatic base for what was to follow — for the fierce duet between Crown and Bess — for the blandishments of Sportin' Life — for violent hand-to-hand struggles between the rivals for Bess's affections. Everything the children did had the sweep and surge of real drama. They were not making believe. They were re-enacting emotions and human situations that had roots in their own lives — and in the teeming neighborhood from which they came.

The children in Mr. Lavinsky's group have little or no dance training. The movements they devise are sometimes gauche and angular. But they are completely effective because they rise from a feeling of creative freedom fostered by Mr. Lavinsky — a feeling that a movement is right if it is honest.

As Mr. Lavinsky says, "No one can convey a love for the dance unless he feels it within himself. The music itself is the touchstone of appreciation and interpretation. So many people talk of the dance as if it existed as a separate entity, while in reality music is the life-blood of the dance. The dancer, no less than the musician, must feel melodic line, rhythmic patterns, emotional overtones, etc. Like the composer, he must have something to say which mirrors the hues of his own personality. Yet there must be a selfless quality in the efforts of the individual dancer, for it is the artistic achievement of the group which is paramount."

Thus Mr. Lavinsky's children have learned what it takes many a professional group years to understand — that true artistic achievement is born of deep sincerity and group integration. THE END

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Progressive Tap

teaching turns

by Johnny Mattison

In accordance with the explanation given in the November issue, the following combinations based on a three-quarter revolution will serve as an aid to the student's progress in gaining facility in the execution of "turns."

From a starting position, facing front with both toes pointed in the same direction, the dancer, by merely stepping the right foot out to the right, eliminates one quarter of the turn, thus actually requiring only a three-quarter revolution.

Three-quarter Right Inside Turn in place.

Meas.	C's.
1	1—Step to R on R ft. with R toe pointed to stage right. 2—toe tap L ft. X bk. of R 3—drop on R heel 4—step on L ft. } Pvt. on R ft. for a ¾ right inside turn.
2	Repeat Meas. 1

Three-quarter Inside Outside Turn. Travel to stage right.

1	1—Step to R on flat of R ft. 2—clap hands fwd. to R 3—step to L on flat of L ft. 4—clap hands fwd. to L
2	5—step to R on R ft. (R toe pointed to R) 6—pvt. on R ft. for a ¼ right inside turn, and clap hands (face upstage.) 7—step on L ft. (both toes pointed upstage) 8—pvt. on L ft. for a ½ left outside turn, and clap hands (face front.)
3—8	Repeat Meas. 1, 2 three more times.

Three-quarter Inside Outside Turn.
Travel to stage right.

1 &, 1—brush step fwd. to R on R ft. (R toe pointed to R)
&—drop on R heel
2—toe tap L ft. X bk. of R
&—pvt. on R ft. for ½ right inside turn, and face stage left.
A—drop on R heel
3—step on L ft. (both toes are pointed to stage left)
&—pvt. on L ft. ¼ right outside turn, and face front.
A—brush R bk. X frt. of L (R toe pointed to stage right)
4—drop on L heel
2—8 Repeat Meas. 1 seven more times.

Three-count Inside Outside Turn.
Travel to stage right.

1 1—step to R on R ft. (R toe pointed to R)
&—pvt. on R ft. for ¼ right inside turn (face upstage)
2—step on L ft. (both toes pointed upstage)
&—pvt. on L ft. for ½ right outside turn (face front)
3—drop on L heel
4—) Repeat turn
&—)
2 5—)
&—)
6—)
7—step to R on R ft. (R toe pointed to R)
&—pvt. on R ft. for ¼ right inside turn (face upstage)
8—step on L ft. (both toes pointed upstage)
&—pvt. on ft. for right outside turn (face front)
Repeat optional.

Four-count Inside Outside Turn
Travel to stage right.

The four-count turn is recommended for the beginner, as the added count will decrease the speed in execution.

1 1—step to R on R ft. (R toe pointed to R)
&—pvt. on R ft. for ¼ right inside turn. (face upstage)
2—step on L ft. (both toes pointed upstage)
3—drop on left heel } Pvt. on L ft. for ½ right outside turn. Finish facing front.
4—drop on left heel }
2—8 Repeat Meas. 1 seven more times.

Remember that the turns which travel to stage right, when performed in a counter-clockwise circle, will be even less than a three-quarter revolution. After the student has acquired proficiency in these turns, the full turn (360 degree revolution) should be practiced. It is understood that the teaching of the proper use of the arms, and the "spotting" of the head for direction are requirements in the teaching of turns.

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LONDON DATELINES . . .

Dance activity in London generally was at a low ebb in October-November. **Grete Wiesenthal's** Vienna Ballet, a somewhat childish presentation involving six girls, had nothing of choreographic interest to offer . . . A South American revue-ballet-musical "Brasiliana," presented by Dr. Julius Braunsweg at the Stoll Theatre, was pleasant entertainment and had one really exciting dance number, the final "Carnaval de Rio de Janeiro."

Pilar Lopez presented several different programmes in the course of her season, including her version of "The Three-Cornered Hat." Despite the fact that Lopez herself as the Miller's Wife and **Roberto Ximenes** as the Miller gave outstanding performances, the work as a whole did not coalesce on the stage and the individual dancers, although able to execute their actual dances admirably, could give little in the way of stage atmosphere to the presentation. A highly popular item on the programme was **Alberto Lorca's** solo to Ravel's "Alborado del Gracioso" which combined the classical Bolero with Zapateado technique and was performed with great virtuosity.

The popular television programme "Ballet for Beginners," produced by **Philip Bate**, has started on another series. On November 2nd **Irene Skorik** and **Boris Trailine** were guests from Paris to dance a Grand Pas Classique by **Gsovsky** as illustration for a programme on "Head and Arms." The success of the series has been such that three of the dancers; **Domini Callaghan, Michel de Lutry** and **Denys Palmer** have decided to present it in a stage version. **Felicity Gray** is to explain technicalities and illustrate them in the first part of the programme while the second part will consist of classical ballets and new works. Other dancers in the company will include **Margaret Tate, Josephine Gordon** and a corps de ballet of 12. The group will be known as **Theatre Arts Ballet.**

Festival Ballet will return to London's Royal Festival Hall for a Christmas season from 23rd December through 9th January. **Michael Charnley's** "Alice in Wonderland," with **Belinda Wright** as Alice and **John Gilpin** as the White Rabbit, will be presented at all performances plus a pas de deux or short ballet.

Moira Shearer made her first appearance on the concert platform on Friday, November 13th as narrator in "Peter and the Wolf" with the Royal Philharmonic Orchestra. **Robert Helpmann** performed the same chore with the Philharmonic Orchestra on November 7th.

Mary Clarke

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Dancer's Digest of Great Art

by A. L. Chanin

Greek Art: Part II

MARBLE RELIEF OF MOURNING ATHENA: about 2450 years ago; original in the Acropolis Museum, Athens.

Dance-like in its lyricism, this low-relief is restrained and understated. Economical in its poetic statement, it is nevertheless rich in its compositional devices: the mastery of the graceful rhythmic flow of subtly varied folds; the counter movement of the line of the spear; the shift of the direction of the spear echoed in the bend of the elbow.

Many scholars believe Greek sculpture is at its greatest in low-relief as in this example rather than in the free standing figure.

MARBLE CARVING OF THESEUS: about 2450 years ago; from the Parthenon; by Phidias or under his supervision; original in the British Museum, London.

This is one of the so-called Elgin Marbles from the Parthenon which enthralled John Keats, who paid homage to them in the sonnet "On Seeing the Elgin Marbles".

Massive power, grandeur, ease and a magnificent feeling for movement are all present in this memorable and god-like figure, despite the damaged condition. The Parthenon, which held this and other pieces of sculpture, was originally a temple devoted to maidens who danced in honor of chaste Athena. For centuries afterward, it remained intact as a church to the Virgin Mary. In the fifteenth century, the Turks conquered Greece and added a mosque and a minaret to the building. In 1687, when Venetians beseiged Athens, they learned that the Turks stored powder in the Parthenon. A well-aimed Venetian cannon ball, crashed through the roof and shattered the building. Further damage occurred when the Venetians tried to lower some of the sculpture to take it away, and ropes broke, smashing irreplaceable masterpieces. In 1806, Lord Elgin, Ambassador to Turkey, paid the Turks to allow him to ship the sculpture to England. Ironically these sculptures, chief glory of London, were rejected for some ten years by the British Museum's expert on antique art. Finally the Museum acquired them for a mere $175,000, about half the cost to Lord Elgin.

FOOT RACE: detail from a painting on a vase; about 2550 years ago; original in the Metropolitan Museum, New York.

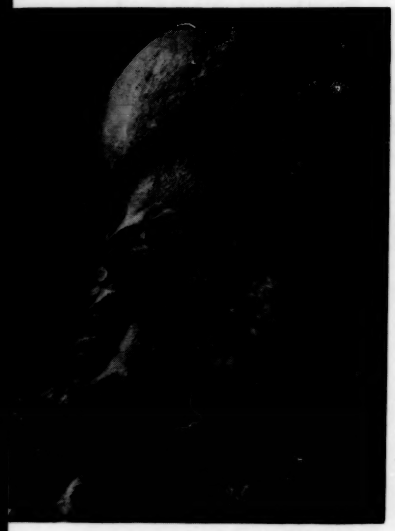
Only shreds of Greek painting survive, but many vase drawings testify to the superb drawing, the crisp, elegant and decorative line, the wit and brilliant design, of the Greek artists.

In this vase, the placement of the figures links one to the other, through arms and legs. Subtle changes in action, placement and striking space intervals between figures make for great vitality.

TERRA COTTA FIGURINE OF NIKE, GODDESS OF VICTORY: (As a dancer?); about 2350 to 1900 years ago, original in the Louvre Museum, Paris.

This graceful, vigorous, Tanagra figurine was among those which so deeply impressed Isadora Duncan on her first visit to Paris.

Tanagra figurines embodied the everyday, casual, and informal picture of Greek life. Of painted terra-cotta, they were made in molds in large numbers. Action poses like the one here shown, which is so alive with vivid motion, were rare in Tanagras. More often they are relaxed and sedate. They are called Tanagra from the small town where they were first found, about 1870. None is certain of their purpose, whether they were statuettes for the home, figures in funerals or had votive purposes and powers.



MARBLE CARVING OF ATHENA: detail from a full-length, unfinished statue; about 2500 years ago; original in the Louvre Museum, Paris.

Greek sculptures evolved and perfected an immortal type of head, the so-called classic face. Broadly simple, symmetrical, regular, with a straight nose, oval contures and idealized features. These classic heads possess an aloof, sensitive air of contemplation and poetic thought. From the Romans to Picasso, artists have been enthralled and challenged by this haunting face.

Pallas Athena sprang full grown from the head of Zeus. An embodiment of wisdom and purity, the inventor of the bridle, and tamer of horses, she was called the maiden (parthenos).

THE LAOCOON: marble carving by Hegesandros, Polydorus and Athanodoros of Rhodes, about 2275 years ago; original in the Vatican, Rome.

This is one of the most famous and admired carvings in the world. It marks the final phase of Greek sculpture when verisimilitude was the paramount goal. Sculptures delighted in showing their skill in carving highly exaggerated action, writhing postures, and in composing elaborate crossing and counter crossing of angles. All this is well demonstrated in the Laocoon.

Pliny recorded seeing this statue in the palace of Emperor Titus and praised it as "a work to be preferred to all that the arts of painting and sculpture have produced". When it was re-discovered in 1506, among the ruins of the Emperor's Baths, the Laocoon stirred wide enthusiasm among Renaissance artists.

To contemporary eyes, the Laocoon, for all its superb skill, seems essentially theatrical, histronic and melodramatic, an elaborate tour de force, and weak compared to the compact expressiveness of earlier Greek sculpture.

(Next Month: Roman Art)

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alicia markova . . .

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such short notice, but after considerable search, she managed to secure a spray, which Alicia wore that night and which she still possesses. She wore it all through the Markova-Dolin season, whenever she danced the Blue Bird.

When she made her entrance in Manchester, she had a sense of confidence. Sergypop had again taken an interest in her, so she knew she looked her very best, and, in consequence, she danced better than she had ever danced before.

Monte Carlo was always home to the nomadic members of the Diaghileff Ballet. They always spent the first four months of each year there, preparing ballets for the season. It was their workshop and their anchorage. They would arrive in January. During February and March they would give three performances of ballet a week, alternating with the opera company. April, when they tried out the new ballets in readiness for their annual tour, was a strenuous month. After weeks of hard labor in the classroom, they would perform the new works in public, before highly critical audiences and specially invited friends of Diaghileff.

The itinerary of the tour would vary slightly from year to year. In May the company would usually leave for a couple of weeks in Barcelona, followed by two or three weeks in Paris and three weeks to a month in London. After the London season Diaghileff would invariably go to Venice, while the company moved on to Ostend or Le Touquet for a short season before breaking up for their summer holiday. They would reassemble in Paris in September, in readiness for a tour of Germany, Italy, Great Britain, or possibly a winter season in London.

Such was the pattern of the life Alicia led during her four and a half years with the Diaghileff Ballet. It wasn't easy for Alicia to become a member of the company, which was predominently Russian. As only four of the dancers—Very Savina, Ninette de Valois, Lydia Sokolova, and myself—were British, very little English was spoken. All the rehearsals were conducted in Russian, except when Cecchetti took them, and then one needed an additional smattering of Italian to know what was going on. With her quick brain and retentive memory, Alicia soon understood sufficient Russian and French to follow the gist of a conversation, but weighed down by her own inferiority complex, she never had the courage to try to speak either language. She simply listened and said nothing, which was a pity, because thus she missed the opportunity of getting to know some of the most remarkable painters, musicians, and dancers who ever worked together, all inspired by Diaghileff to think in terms of a new medium of expression.

The callboard notices were posted in Russian, giving details of rehearsals, times for the

(*continued on page* 72)

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alicia markova . . .

(*continued from page* 71)

various ballets, and a list of artistes required for each one. Alicia soon recognized her own name in Russian script, and knew how the title of each ballet looked when in Russian. When a new notice was put on the board, she would study it carefully, noting each time her own name appeared and the title of the ballet with which it corresponded, and would jot it all down in a little book, together with the time she was expected to be at the theater.

On one occasion she misread the board and failed to turn up at a rather important orchestral rehearsal of *Ode*. Grigorieff was ready to fine her next day for having defaulted, but when Mrs. Marks assured him that her daughter had been sleeping all afternoon, he excused her. Sometimes dancers would play truant in the afternoons, in order to go shopping in Nice. Because of this, fines were exacted when they failed to turn up at rehearsal.

Discipline was enforced on the Diaghileff company. There were other unwritten laws for those who did not wish to incur the displeasure of Serge Pavlovich. They knew he was fastidious and he liked his artistes to be well groomed, both on and off stage, and to behave with dignity in public, as became members of the most aristocratic ballet company in the world. He forbade dancers to take part in winter sports, lest they sustain some serious injury to their limbs, and he disliked to see women sun bathing, as he claimed no ballerina with a tanned skin could take on the ethereal beauty required for such ballets as *Les Sylphides* or the *Swan Lake*.

Besides acquiring a new father in the person of Sergypop, Alicia was soon aware of finding an elder sister and a big brother in the Diaghileff company. The sister was Alexandra Danilova, known to her friends as Choura, and the brother was myself, still known as Pat, despite my Russianized stage name. At home, Alicia had shouldered the responsibilities of an elder sister toward Doris, Vivienne, and Bunny, so she felt rather less lonely when Choura began to take a personal interest in her as far as Guggy would permit.

They were nearer an age than any other two members of the company, and, being unofficially exiled from Russia, Choura knew what it was like to be alone in a strange country, surrounded by people speaking an unfamiliar language, so she often had a kind word for the Little One from London. Alicia liked Danilova from the beginning because she made her laugh. Her innate sense of humor, which found amusement in the most ordinary, everyday occurrences, such as the breaking of a plate or the slamming of a door, reminded Alicia that there could be such a thing as fun in life, if you were clever enough to look at things in the right way. She wished that Guggy could see things from Choura's point of view, it would make so much difference to their happiness.

In class, Choura was the first to praise Alicia when she perfected a difficult variation, but, on the other hand, she was the first to criticize her when she felt that the child could have done better. This bond exists between these two famous dancers today. They still pat each other on the back in moments of triumph and they are still outspoken when they are not altogether pleased with each other's work.

Nowadays Alicia is at her happiest when a guest at Choura's New Jersey country house. They forget that they are famous ballerinas. Together they take a jug and go to a neighboring farm for milk. Choura does the cooking herself and brings Alicia's breakfast to bed because she says the Little One works so hard. They have both shared star roles in the same company without a trace of jealousy or ill feeling. Their friendship is surely unique in ballet history. One cannot imagine Taglioni taking Grisi's breakfast to her in bed.

I often think of those early days in Monte Carlo when Alicia first joined the company. There was always something about her that made me feel that she was far from happy. Since those days I have often heard the full story of Guggy and the life she led. But I did my best to brighten Alicia's life, hoping that the fact that I had met her mother many times when she had brought her to Astafieva's class, and that we both lived in London, was of some comfort to her, bringing some kind of link with home.

Then I was exuberant, keyed up to a pitch of excitement and a youthful wonder at all that was going on around me, but feeling the humdrum existence that Alicia was leading with her governess, I tried to take her out of it whenever it was possible. I felt that she admired me, more, I knew she was fond of me. I wasn't bad-looking, and I liked being flamboyant. Above all, I liked the knowledge that Alicia thought me goodlooking, and I did everything I could to impress her. Try as I did, I could not feel or play the part of a big brother. (*continued on page* 74)

serge lido

Leslie Caron, Kirk Douglas and Cecil Aubry congratulate Australian-born Kathleen Gorham backstage after the Oct. 29th opening of the Marquis de Cuevas Ballet in Paris.

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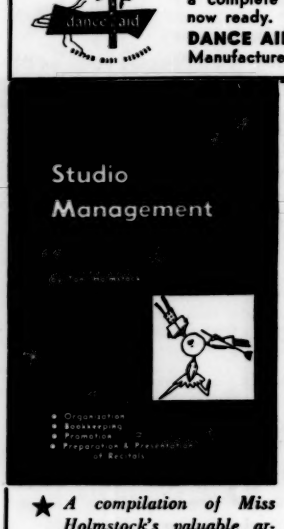

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alicia markova . . .

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I knew that taking her to the pictures was a Sunday treat for all of us—Sunday was our only free day in the ballet—because she could stay out late and, for Alicia, it was almost like playing truant. Through Guggy may not have quite approved of such goings on, I am sure to Alicia the whole occasion had the taste of delicious stolen fruit. I would not be refused, and would even brazenly command Guggy to allow her charge to go out with me. After all, I was the premier danseur of the Diaghileff Ballet, even if she had known me as a most insignificant Patrick Kay.

With the arrogance of youth, I was perhaps aping my elders when I took Alicia and Guggy to tea at the French patisserie in Monte Carlo. I had watched Diaghileff, Stravinsky, and Benois go to the counter where the most delicious cakes were appetizingly displayed in their layers and coats of many colors. I had seen Diaghileff take a delicious pastry in his hand and put it into the mouth of the lovely Lubov Tchernicheva with a charm and manner that were most disarming. I had watched dear old Alexander Benois eating, not one, but several huge chocolate éclairs, full of real delicious cream, in between sipping his lemon tea. And so, to emulate them, I would spend this lighthearted half-hour of teatime gaily. I would play the big man and pop soft, creamy chocolates into Alicia's mouth. I knew that she loved them and, on her small salary, could not afford to buy them.

Guggy would look on in utter disgust, not only at my putting chocolates into Alicia's mouth, but at the rate both of us were eating them.

These little episodes, though outwardly they may often have appeared so, were not all arrogance and conceit on my part. I wanted somehow to brighten, or to try to brighten, Alicia's life. I hoped that she might feel, after the cinema, or a gay half-hour at the teashop, that going home to the little room and watching Guggy prepare the supper might not be quite so dreary.

For me, too, it was fun. Instead of watching others about me being important, I could feel important myself and perhaps let Alicia know that life was not made up only of hard work and no play

One ballerina Alicia worshiped from afar was Lubov Tchernicheva, who bore herself with the dignity of a queen, was the accepted beauty of the company, and just as compelling off stage as when she ruled the boards so imperiously as Zobeide in *Scheherazade*. She was all a child would expect a queen to be. She rarely spoke to anyone, and she seemed to regard the company with something akin to contempt as she glanced at them down her long, finely chiseled nose.

Alicia never dared to speak to Tchernicheva unless the great ballerina first addressed her, and even then she would be almost too awe-inspired to reply. As she so rarely smiled, this majestic figure seemed unhappy, and it

disturbed Alicia to think of so great an artiste being so sad at heart. Occasionally, on her way to morning rehearsal, Alicia would ask Guggy to go to the theater by way of the flower market, so that she could buy a bunch of those small French carnations which bloomed so abundantly in the South of France. They were cheap, looked pretty, and their perfume was intoxicating. Timidly the child would take them to Tchernicheva and put them in her hand. A smile would break on that regal face as the ballerina accepted so touching a tribute from the youngest member of the company, and Alicia would be happy for days. She had made Tchernicheva smile, so she was not beyond hope, and maybe her life was not so tragic as the little girl imagined.

Vera Nemtchinova was prima ballerina of the company when Alicia joined it, and her miraculous technique, as well as the sight of those wonderful legs which were insured for a fortune, dazzled the child. She never tired of watching Nemtchinova dancing the pas de deux in *Aurora's Wedding*. It was technical perfection. Vera was everything Alicia wished to be. Only later, when she saw the older ballerinas—Spessiva, Karsavina, and Trefilova—did she realize that to be a great dancer one must have something beyond an exacting technique—there was the even greater question of interpretation to be considered.

As she learned more about ballet, she began to appreciate and know that the two greatest interpretations she had ever seen were those of Spessiva and Trefilova as Princess Aurora in those *Sleeping Beauty* performances at the Alhambra. They were something far more than mere dancing.

The ballet she most enjoyed watching during her Diaghileff days was *Firebird*, and she still cherishes wonderful memories of Lopokova, Doubrovska, and Danilova in the title role. *Petrouchka* never failed to attract her, particularly when Karsavina was appearing as the Dancer; she also tried never to miss a performance of *Le Tricorne*, when Karsavina danced the role of the Miller's Wife in Picasso's enchanting costume.

Alicia may have missed a good deal of her childhood through being a wonder child, but she gained something by always being with older people, and she probably would not have been the great artiste she is today had she not sacrificed the conventional childhood pastimes. Through consorting with grownups, and being quite a child by nature, she soon became an excellent listener, and thus acquired knowledge under the most pleasant conditions.

She loved to curl up in a corner and listen to dancers gossiping during those long waits they had in the spring at Monte Carlo, when Diaghileff was staging the new ballets for the coming season. Dancers, of course, rarely talk about anything else apart from dancing and dancers.

(*continued on page* 76)

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alicia markova . . .

(*continued from page 75*)

Alicia always tingled with excitement when the older members of the company talked about that great ballerina, Mathilde Kchessinska, who had become a fascinating legend in her own lifetime. She was the most fabulous figure in Imperial St. Petersburg, and Alicia could never hear enough about her. She seemed far more wonderful than any of the queens in her history books.

By piecing the various bits of gossip together, Alicia learned that the great Kchessinska had been a close friend of Tsar Nicholas II while he was still Heir Apparent, and was a great power in St. Petersburg, with a magnificent palace of her own, where she held court like an empress, wearing jewels which had to be seen to be believed. Her diamond dog collar and the ropes of diamonds and pearls which hung in cascades far below her knees were the talk of society in the Tsarist capital. Though she was such a power at court, she still continued to hold her position as prima ballerina at the Maryinsky Theatre.

Karsavina would tell how, for a month before every appearance, Kchessinska would abandon her dazzling social life and live on a frugal diet, staying in bed twenty-four hours before the performance, without even a drink of water. Thus did she manage to reign in two worlds. When the Tsar ascended the throne, she married the Grand Duke André, but still continued to exercise considerable influence in Imperial quarters.

Kchessinska was a very fine artist, in spite of her exalted social position. Many had seen her as Esmeralda, her greatest role, in which she appeared on the Imperial stage with a pet goat.

When Isadora Duncan saw her, during a visit to Russia in 1905, she said, "I could not help applauding this fairylike apparition, more like a bird or some charming butterfly than a human."

She was largely instrumental in discovering Nijinsky. During his first vacation at the Imperial School, she chose him as her partner for a series of special performances at Krasnoe Selo, while the Imperial theaters were closed during the summer. Though he was little more than a student, Kchessinska perceived his great potentialities.

When the great ballerina danced with the Diaghileff Ballet for the first time in 1911, she indulged in a caprice at Covent Garden which must have cost a fortune. She appeared in *Le Lac des Cygnes*, and insisted that Mischa Elman, then the most idolized violinist in the world, play the adagio for her. As he was giving a concert at the Albert Hall that same night, Kchessinska's performance at Covent Garden had to be timed to give him a chance to race across London in a car.

•

(The final installment of this series will appear in the January issue.)

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Hollywood Commentary

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MOTION PICTURES IN PRODUCTION

M.G.M.: Rehearsals are well under way for "Brigadoon." **Van Johnson, Hugh Laing, Virginia Bosler** and **Michael Maule** (who screen debuts) are among those in the extravaganza starring **Gene Kelly** and **Cyd Charisse** . . . **Valerie Bettis** has been signed to choreograph for Esther Williams and **Debbie Reynolds,** who co-star in "Athena" . . . **Betta St. John** will be the featured lead in "The Student Prince," with **Hermes Pan** choreographing . . . Another debut for **Kelly Brown,** who has been added to the cast of "Seven Brides For Seven Brothers," which also features **Marc Platt** in dances created by **Michael Kidd.**

Columbia: Jack Cole set to stage the dances for **Betty Grable** in "The Pleasure Is All Mine."

Paramount: Sheree North, nursing a broken foot, the result of her strenuous "shimmy" number for "Living It Up" (latest title for "Hazel Flagg"). **Nick Castle** was forced to dismiss his dancers for four weeks and the company is "shooting-around" Sheree until she is well . . . Choreographer **Robert Alton** features **George Chakiris, Herb Lurie, Roy Palmer** and **Jim Brooks** in a number with Rosemary Clooney for "White Christmas" . . . All of Hollywood is excited over Paramount's musical schedule for 1954! "Away We Go," "Look Ma, I'm Dancin'," "Follow The Rainbow," "Topsy & Eva," "The Big Song and Dance" and "Anything Goes" . . . this ought to keep plenty of dancers working.

20th Century Fox: Robert Alton comes over to this lot on December 10th to begin rehearsals for "The Girl In Pink Tights" and he'll follow with "No Business Like Show Business" . . . **Olga Lunick** staging routines for Debra Paget on Panoramic Productions' "Princess Of The Nile."

Warner Brothers: Now that Doris Day has recuperated from her recent illness, director-choreographer **Jack Donahue** has put "Lucky Me" before the Technicolor cameras. **Jack Boyle** assists Mr. Donahue . . . Dancer **Cliffe Ferre** goes dramatic for "Them." Upon completion of this role he opens at the Golden Hotel in Reno . . . **Dick Barstow** is a very busy man. In addition to staging the dances for **Judy Garland's** "Star Is Born" he's choreographing "Motorama" at the Waldorf-Astoria, he has a wonderful "first" in his efforts to project cartoons by U.P.A. on a huge screen with live dancers working in the foreground and "by-play" by cartoon characters. Then there's the St. Louis "Symphony of Fashion" in February and on to Sarasota, Fla., for his sixth year as director of the Ringling Brothers circus.

Universal-International: Kenny Williams has completed the Swiss-polka sequences for film "Magnificent Obsession."

Independent: Katherine Dunham will dance as well as choreograph "Mambo." Ponti De Laurentis film rolling in Italy November 15th . . . "New Faces" goes before the cameras in December at Fox Studios with Harry Horner directing and Dick Barstow staging two numbers for **Eartha Kitt.**

DANCE THEATRE

Impressario Paul Gregory ("John Brown's Body," "The Caine Mutiny Court Martial") plans to produce a package-musicale titled "Something To Rave About" featuring **Marge** and **Gower Champion** . . . The **Sadler's Wells Ballet** opens at Shrine Auditorium for a limited engagement.

TELEVISION

Donald O'Connor off to New York for the first color-telecast of The Colgate Comedy Hour; Choreographer **Louis Da Pron** and dancers **Peggy Gordon, Betty Scott** and **Jeanne Mahoney** accompanied him.

TED BITS

Moss Hart and **Edna Ferber** scripting "Saratoga Trunk" for production as a Broadway musical . . . **Gene Kelly** up for the role of Degas in Metro's "Montmartre" . . . **LeRoy Prinz** stages the Motor Pageant of Progress in Hollywood. Those "fabulous" Ziegfeld Girls have formed their own alumnae association to encourage performers and to maintain and promote the Ziegfeld traditions; Gertrude Vanderbilt has been named director . . . Maxwell Anderson and Rouben Mamoulian are writing "The Devils' Horn Pipe," a musical which Mamoulian will direct on B'way this season . . . Dancer **Lucy McAleer** of the Pasadena Playhouse was just given a contract at Warner Brothers as well as the lead role in "Jane Eyre" at the new Huntington Hartford Vine Street Theatre . . . **Eddie Prinz** donates his services as choreographer of the California Women's Cancer League Show at the Wilshire-Ebell Theatre; **Buddy Robinson** is the featured "hoofer" . . . Choreographer **Ernie Flatt** signed to do two numbers per week for TV's "Frosty Frolics" ice revue . . . **Sheree North** offered lead in Jule Styne's B'way musical "The Great Caress" . . . **Robert Rossellot** is choreographing a new work for **Salli Servo** and **Carey Leverette** . . .

(continued from page 4)

formances by the **San Francisco Ballet** as well as the singers . . . **The Berkley Dance Co-operative** is commanding a lot of attention in the East Bay these days. With **Welland Lathrop** and **A. A. Leath Jr.** on the staff, the classes held both for adults and children now claim long waiting lists. . . . **Impulse 1953** has reached the book stores and should be searched by all dance enthusiasts. The 1953 edition offers "dance in education" as their theme; and claims such notables as **Gertrude Lippincott** (The Case of the Master Lesson), **Franziska Boas** (Dance in the Liberal Arts College Curriculum), **Julie Wilson Lopeschkin** (The Best in Dance for Our Children), and many more . . . The Straw Hat Theatre, the Bay Area's pride, has this month launched an entire new troupe, and this time they're pure dance! **Jean deTaylor Hurst** excells as choreographer of a take-off on the struggle-for-existence-type modern ballet; another on the western movie; a girlie-chorus and, of course, the classical ballet. 'Twas a brilliant evening's entertainment with superb costumes and sets . . . **Olga Fricker** comes up from L. A. to San Francisco about once a month these days to give Cecchetti exams to pupils and teachers at the Academy of Ballet . . . **The Halprin-Lathrop** group tour gets under way about now. Opening night takes place in the north west and engagements include spots on down the coast to San Francisco until December 7th. A troop of 12 make up the company with two complete programs arranged. ***Sue Burnett***

Direct from Paris . . .

Jean Babilée has resigned from the Paris Opera after less than a year of activity therein. He made appearances only in "Giselle" and "Hop Frog", and is currently working on a project with **Janine Charrat** which will bring wife **Nathalie Philippart** back on stage again after the birth of their child. Also planned for Babilée is the role of Nijinsky in a film about the great dancer which is to be directed by Jean Delanoy. Delanoy has asked the archives of the dance in Moscow for a copy of all documents concerning Nijinsky.

The 10-week season of the Marquis de Cuevas Ballet at the Empire Theatre opened with **Alicia Markova** in the role of Giselle and **Rosella Hightower** dancing the Queen of the Wilis.

After 4 years away from the Opera, **Yvette Chauviré** is returning in Jan. She will dance "Giselle" with **Serge Lifar,** in a production with new sets and costumes by **Carzou.** She is then scheduled to accompany the Opera Ballet to Monte Carlo for the 25th Anniv. Memorial of Diaghilev. The Serge Lifar collection will be flown from Hartford, Conn., to Monte Carlo for an

exhibit at that time. During Dec. and Jan., back in Paris, Chauviré is scheduled to appear in 2 ballets recently created in Rome by **Leonide Massine**—"Les Dryades" and "La Carrousel Napolitain". In the spring she will create roles in—"Camille", choreo by Lifar and Prokofieff's "Cendrillon", choreo by **Geovsky.**

The appearance of **Nora Kovach** and **Istvan Rabovsky** with the Roland Petit Ballets de Paris has caused a good deal of interest . . . the **Pakistan Ballet** made its debut with a large but mediocre company in which **Afrosa** was outstanding . . . **Ludmilla Tcherina** has left for Rome to appear in a color film . . . **Nicolas Sverieff** leaves for Brussels to organize a new Belgian ballet at the Theatre de la Monnaie.

Jean Silvant - Saul Colin

CHICAGO NEWS . . .

The International Square Dance Festival was held in the International Amphitheatre on Oct. 24. 5000 couples from 17 states and Canada took their turns dancing all day and far into the night in the 4 large halls decorated in motifs of the 4 seasons. Most popular costume was ruffled calico and layers of petticoats, plus ribboned ballet slippers. There were Honorary Chairman **Lloyd Shaw** and an audience of 10,000 to urge them on.

The Public Library's November noon-hour talks included **Ruth Page** on her "Choreographic Adventures in Europe," **Peter Hamilton** on "Concert versus Commercial Dance" and your writer reminiscing on "When Chicago Led the Dance."

Among recent visitors in town were **Gloria** and **Roger Ernesti**, exponents of authentic American Indian dance, on a cross-continental tour from Seattle to New York. Mr. Ernesti came to dance by way of anthropology. Mrs. Ernesti had studied ballet and was an ardent balletomane . . . Another visitor was former Chicagoan **Edith Allard**, now returned to Pana, who taught several guest classes here.

In their twelve performances in the Opera House **Jose Greco** and his company showed many new numbers. The new group works are "Juerga" and "Capriccio Espagnol." The first is in the classical manner of 18th century ballet-influenced Spanish dance, done in soundless, soft ballet slipper. The Capriccio, to the Rimsky-Korsakow score, has some generic similarities to the Massine-Argentinita ballet — after all, a Jota is a Jota . . . Greco dances an exciting new solo farruca in tights and leather gaiters titled "Danza del Contrabandist." With **Nila Amparo** and **Lola de Ronda** he does one of those flirtatious provincial numbers in extravagant costumes; this time it is "Danza Extremena". Los Gitanillos de Bronce are a new team of "real gone" gypsies, supplementing the popular **Juanele Maya** and **Salome de Cordoba** (now Mrs. Juanele).

The **Ballet Guild** of Chicago's party for Jose Greco and his company was one of the gayest ever. Spanish Consul **Manuel Gomez-Acebo** and his wife and Vice-Consul **de Mota** helped out with the large contingent of non-English speaking dancers.

Dance Council's opening program was generally excellent and **Peter Hamilton** in his "Joe Kitchener, Boy Criminal" was really outstanding.

Margaret Dietz, of Mary Wigman's Berlin school and currently guest teacher at the University of Illinois in Urbana, will give a solo concert at the University on Dec. 9.

On Nov. 3 **Iovanna Lloyd Wright**, daughter of Frank Lloyd Wright, and 28 fellowship students from Wright's Wisconsin art colony, Taliesin, gave a program of ritual dances of the late Georges Gurdjieff (the philosopher and cultist who numbered H. G. Wells and Katherine Mansfield among his disciples.) The Art Institute of Chicago sponsored the affair. The setting was excellent, the audience large and distinguished and the dancing pure rubbish.

Ann Barzel

NEWS FROM AUSTRALIA . . .

We are having a flurry of auditions and contract-signing for the three ballet companies now forming for performances beginning about Xmas time. They are the **Borovansky Ballet**, the **National Theatre Ballet**, and an entirely new company sponsored by the Arts Council of Australia, with **Beth Dean** as director, choreographer and principal leader. Present plans for Borovansky are to open in Melbourne in Jan. Additions to the usual repertoire will be "Symphonie Fantastique", "Prince Igor", Ravel's "Celada" and "Paganini". Principal dancers will include **Anna Maria, Sonia Arova, Peggy Sager, Kathleen Gorham, Paul Gnat, Paul Grinwis** and **Vassily Trunoff.**

The new **Arts Council Ballet** will be a company of 24 dancers. They are a "mixed" company of classical ballet, modern and Spanish dancers carefully chosen from all over Australia. Each dancer is both a soloist and a group dancer . . . The opening program will have two new ballets: a version of John Antill's "Corroboree" with new choreography, costumes and story. This is the ballet which will be shown during Her Majesty's visit here in Feb., 1954. The 2nd will be "Los Castanuelos" a Spanish ballet in 2 acts. Scenery and costumes for both ballets will be by William Constable. All works will be original and new to Australia as compared with the Borovansky Co., and to a lesser degree the National Theatre Co. who very ably take care of the traditional repertoire.

"Call Me Madam" opened in Melbourne in Sept. to the critic's applause for the "best conceived dancing yet seen in a musical". **George Cardon** came from London to stage the beautifully rehearsed and costumed dance numbers.

The State of West Australia presented a new **State Ballet Co.** in a short season last July. **Aina Roega** and **Arvid Fibiga**, who were soloists with the Latvian Ballet and Australian **Raymond Tucker** (borrowed from the Nat'l Theatre Co.) were the soloists. An early '54 season is also planned.

Melbourne's **Ballet Guild** had a season of performances Aug. - Sept. Their revision of "Nutcracker" was fresh, charming and beautifully costumed, with decor by Leonard French. It compares well with the newer "modern" versions of traditional ballets. Authentic Hindu opening of Act 2 in the "kingdom of sweets" was a real joy especially after the weary little Oriental dance the Sadler's Wells Theatre Ballet hangs on to. **Laurel Maryn** and **Alison Lee** showed themselves as very imaginative.

Margaret Barr, former Martha Graham student, had a 4 night season with her Sydney Dance Group.

Beth Dean

LATIN AMERICA REPORT . . .

Argentina: Annemarie Heinrich, Buenos Aires' Senior ballet photographer, held an exhibition of her work. Besides Argentine dancers from the Colon, there were pictures of Markova, Toumanova, Dore Hoyer, Pilar Lopez, Iva Kitchell and many others.

Chile: "Noche de San Juan" by the **Sulima Classical Ballet** (choreo. by **Vadim Sulima**; decor & costumes, Rene Giroux; music, Salvador Candiani) is based on an old Chilean legend. The stylized versions of folkloric dances such as the sajuriana, resbalosa and cueca (Act I) proved of great interest as an attempt on the up-to-now little explored ground of blending national folklore and the vocabulary of the classic ballet. The general standard of this company has improved immensely since last year and, besides **Nina Grivzova's** excellent dancing, **Jeannette Durrels** and **Csenia Zarcova**, both trained within the company, have developed into very promising soloists.

Other Chilean news took place abroad. **Esteban Cerda** (who had lately been dancing with Ballet Workshop in London) has joined the Grand Ballet du Marquis de Cuevas; **Virginia Roncal** and choreographer **Raimundo Larrain** are also with this company.

On October 12th, **Octavio Cintolesi's** one-act ballet "Redes" was danced in Paris by **Irene Skorik** in the role of the siren. By a strange coincidence this work was performed in Santiago on the same day, without anyone being aware of the Paris event.

Peru: This year's ballet season (Oct. 30th-Nov. 14th) has **Tatiana Grantzeva, Nicholai Polajenko** and **Edward Stinnet** as guest artists. **Dimitri Rostoff** is director and choreographer of the company, which will give 8 performances with a total of ten works.

"Ballet"

Thank You...

As the curtain comes down on another year, we at Selva would like to take a moment to humbly say thanks for the faith and confidence you have placed in us during the past year — and to extend our very best wishes for the Holiday Season.

In the year to come, we shall continue to exert every effort to merit your continued trust.–

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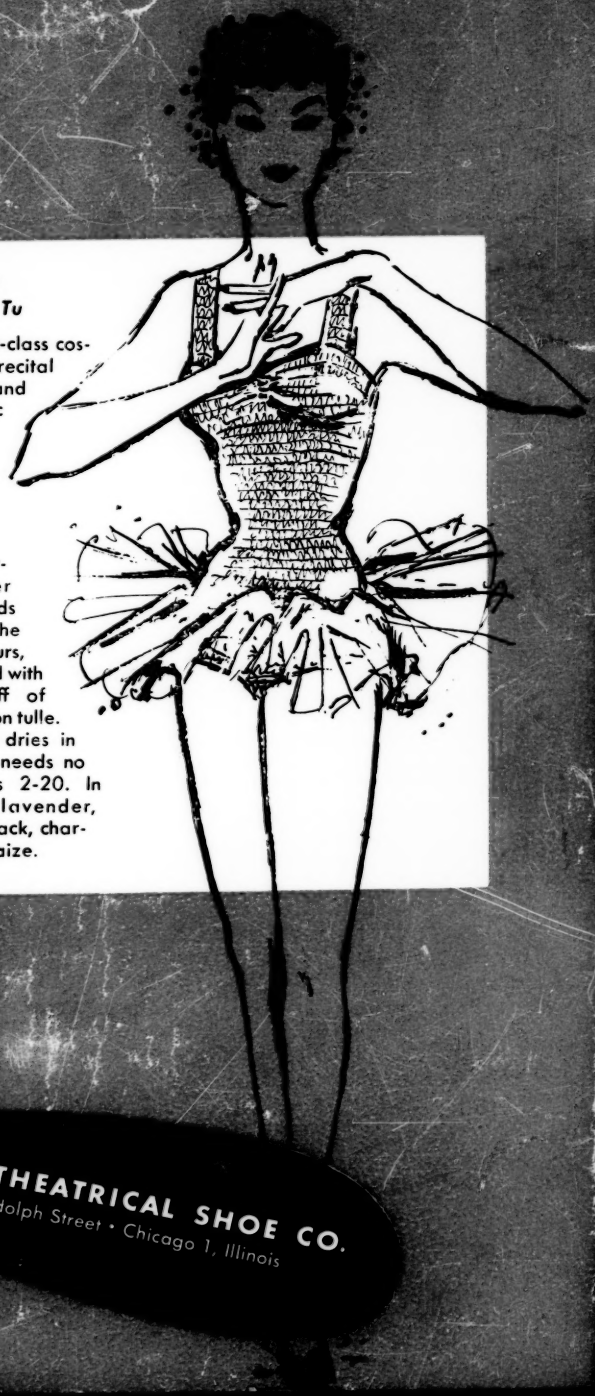

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